C O N T E N T S

	Section
Opening Exercises, with Dr. Koussevitzky's address	1
The Faculty	2
The Student Body:	
Applications and Enrollment	3
Data Regarding Students	4
Scholarships	5
The Work of the Music Center:	
Department I - Orchestral Conducting	6
- Choral Conducting	7
Department II - Orchestral Playing	8
- Chamber Music	9
Department III - Composition	10
Department IV - Opera	11
- Song Repertoire	12
- Opera and Chamber Orchestra	13
Department V - Chorus and Small Choir	14
- Orchestral Playing	15
Additional activities and courses of study	16
Student Council and Alumni Association	17
Programs of the Berkshire Festival and Special Concerts	18
Calendar of Events at Tanglewood	19
Dormitories, Transportation, Buildings, Library	20
Friends of the Berkshire Music Center	21
Financial Statement	22
Appendices:	
Application Forms	23
List of Students of the 1949 session	24

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Opening Exercises of the Seventh Session

The Opening Exercises of the seventh session of the Berkshire Music Center were held in the Theatre-Concert Hall at Tanglewood at three thirty on Sunday afternoon, July third. Dr. Lewis Perry presided, introducing Dr. Koussevitzky, who made the address given on the following pages, and Mr. Copland. Following Dr. Koussevitzky's address and his introduction of the members of the Faculty the student body, directed by Mr. Ross, sang Randall Thompson's "Alleluia" .
At the close of the Exercises refreshments were served in the Tanglewood Gardens.

Address by Dr. Serge Koussevitzky

at the Opening Exercises of the Berkshire Music Center

Tanglewood, July 3, 1949

"About 25 years for a man, and about 300 years for a university are the periods required for the attainment of mature stature", wrote the late Professor Whitehead of Harvard.

Accordingly, having completed 25 years with the Boston Symphony Orchestra, as its Conductor, I have reached the age of maturity. But as Director of the Berkshire Music Center, I am in my first decade. Consequently, I should like to believe, that I still belong to an age of youthful quest and aspiration.

I should further like to predict, that the Berkshire Music Center will not require a period of 300 years to attain a mature stature.

Within the brief 7 years of its life, our Music Center has become the wonder-child of music. This prerogative is also a challenge: Will the Berkshire Music Center complete its promise, pre-destination and fulfilment? It is for us to answer the question. We must neither strain nor fail the creative potentialities of the Berkshire Music Center.

We must look forward, not loosing the trace of the past and the flow of the present.

We must measure our step with an eye on the future; we must time our actions to produce timeless results.

In Tanglewood, our lives and our music mingle with nature and from nature we take lasting notions.

In the growth of a tree, we see temporary signs, timely seasonal changes, and the timeless survival of nature.

Likewise in music, we learn to discern the temporary trend, the timely evolution, the timeless truth.

Of all existing problems, the problem of musical education remains outstanding.

Here, we venture into a deep, dense forest. We shall not attempt to explore it in detail, for we may soon lose the forest for the trees.

We shall approach our problem from an overall view-point of basic principles, noting visible signs of the insufficiency of our system.

For instance: Much has lately been written and said about the decline of string players in our country, which bears evidence that a vital limb of our music-tree is affected and is loosing its life-stream.

It is for us, musicians, to correct the harm done through our mistake, for, without any doubt, we have been neglecting, and slipping in our principles.

A string instrument has a great and growing power of attraction; next to the human voice, it possesses in the fullest and richest degree the element of revelation, stimulating to a beginner and satisfying to an advancing student.

What is the reason for the present decline?

Is it because the string instrument demands years of work, intensive practice, patience and perseverance, to reach professional and artistic perfection?

I, for one, was believed to have been born to handle the doublebass. But let me assure you, that I did not escape the lot of the student and practiced long hours to master my instrument.

Half a century ago, we believed that the harder the work, the richer the reward. This principle served us well.

To-day, however, many notions are inverted. In the past, the artist and the artisan strived for perfection. Time and labor were only means to attain this goal. Man had to surpass himself to maintain his principles, and the profession of his faith.

In our days, we have grown pedestrian: We sacrifice quality for quantity; we simplify problems by a process of elimination; we think more of our security and less of our standards; too often, our source of inspiration is the source of our income.

So we lower our principles, and so we injure our art.

How far can we follow this line of descent? Imagine for a moment, that we shall, first, forsake the strings for wood-winds and brass instruments, requiring less painstaking time and perseverance; next, in our process of elimination, we shall favour percussion as a simplified and accelerated means of making a professional living and career. What will become of our musical literature? We shall first be deprived of our classical repertoire, which requires the string element; our literature will be limited and devoted to wood-wind and brass ensembles; finally, our composers will be forced to exert themselves to compose exclusively for percussion. In short, we shall return to jungle music and to primitive sound.

At so wild and realistic a vision, let us awake from our present complacency, and, in our search for a potent remedy, let us charge the forces of Tanglewood.

Small in number and young as we are as a unit, we have more than one "strategic" advantage: We have "Tanglewood", our stronghold, built on solid, elevated grounds; already we have a challenging record of achievement and prestige; we gather from many parts of this and other countries; we can spread our influence and direct our attacks against the vulnerable points of our educational system; within the grounds of our stronghold we can assemble our forces, and, equipped with a constructive plan enter our campaign.

Beside the unpardonable mistake of neglecting the string instruments - a mistake which, collectively, signalizes a serious crisis in our symphonic and musical life, and, individually, means the frustration of a wonderful gift - a blessing given and lost, either voluntarily or abandoned under the pressure of circumstances, - we observe other points of disturbance and danger.

Let me mention two such powerful factors of modern life, pertaining to the realm of sound, as radio and television, - and compare the use of music, and the musical programs presented to the public. Music is used mostly as a medium for

entertainment, while the art of music is virtually non-existent; classical music is treated as a step-child, overshadowed by the glitter and glamour of a trivial musical material.

If we condemn those who censure music, and who level it down to commonplace grounds, let us beware, and not be opened to criticism: Let us raise our own ground, enrich our soil, and explore the wide communicative and educational possibilities, offered to us by human research and the advance of science. The miraculous inventions of our time hold a rich promise to the future of art. To transform the promise into practice, we need the support of the government. Once again, we strike an old chord: The security and permanence of the fine arts depend on the support of the Federal state.

Four years ago, when I first spoke from Tanglewood of the necessity of a Department of the Fine Arts, I felt like a lonesome traveller on a long and lonely road. To-day the idea is gaining followers. The need for the support of the arts by our government becomes an imminent and major step for the benefit of the cultural, educational and artistic life of our country.

The individual support, like so many streams, feeding the vast river is not enough; we need a great reservoir - a mighty dam - to turn the river into power, and provide the life-energy to the arts.

The new current is slow, but it is in progress. We must stand by, and be well prepared to witness an evolution, which will not alone strengthen the foundation of our artistic and cultural structure, but also reflect upon the high stature of our country.

At this central point, let us return to the more intimate and immediate task of self-development of our Music Center.

The 1949 session will be marked by an important innovation and the partaking of a group of playwrights in the work of our Opera Department. We have every hope that this development will benefit the composers as well as the opera group.

Our move is dictated by the lack of librettos, and the handicap suffered by composers in their unsuccessful search for operatic subjects.

A close collaboration of these groups, in Tanglewood, must prove productive and profitable to the field of opera. Thus, we have grafted a new branch to our tree, a branch which will bear fruit.

The general emphasis of the present season, in all departments, will be placed on the broadening and expansion of the basic repertoire of our Music Center.

While special attention will be given to the classics and to the works of the old masters, - we shall stretch further our interest for new music, gain a better understanding of, and acquaintance with the composers of our day, their teaching and the performance of their work.

An outstanding feature of this summer will be the commemoration of the bi-centennial of Goethe, - this giant of thought and art, - unique and universal, who could raise his eyes to the firmament and proclaim his faith: "Great Spirit, I thank Thee, for the human image bestowed upon me..." This image, indeed, is immortal; its impress remains an exalted example of the pilgrimage of man, - a life-long pursuit of truth, purity and perfection.

Amidst a world of relativity and dissension, the meaning and mission of music is to bring harmony, audible not only to the outer, but also to the inner ear.

"Music," said Justice Frankfurter, speaking from Tanglewood a year ago, "is the instinctive learning of the soul."

It is for those who possess the deep learning of music to pass it to others.

It is for us, in Tanglewood, to develop a communal spirit in music and spread it in our communities, remembering that without the participation of the people we cannot carry out our mission.

We shall then educate the public to take an active part in music - playing, singing, even composing, - noth with a professional thought, but merely as a means of a better and deeper understanding of our art.

We shall bring music into the life of every child, introducing it in the schools, so that the child may learn the principles of music as he learns reading, writing and arithmetic. We do not forget that music, so often regarded as an abstract art, holds a concrete message to men.

"I will sing with the spirit, and I will sing with the understanding also," - says Apostle Paul.

When parting from Tanglewood, at the close of our 7th season, let us not depart from the timeless truth of these words. Let us walk in the spirit and understanding, and in the light of our common goal. For it was said: "He does well, that rather serves his community than his own will."

BERKSHIRE MUSIC CENTER - 1949
SERGE KOUSSEVITZKY, Director
TANGLEWOOD - LENOX, MASSACHUSETTS

1949 FACULTY

SERGE KOUSSEVITZKY, Director
Aaron Copland, Assistant Director
Ralph Berkowitz, Executive Assistant to the Director

Orchestral Conducting:

Serge Koussevitzky
Assisted by:
Leonard Bernstein
Richard Burgin
Eleazar de Carvalho
Howard Shanet

Chamber Music:

Gregor Piatigorsky, Head
William Kroll, Associate Head
Assisted by:
Jean Bedetti
Ralph Berkowitz
Joseph Bernstein
Juilliard String Quartet
Robert Mann
Robert Koff
Raphael Hillyer
Arthur Winograd
Zvi Zeitlin
Members of the Boston Symphony Orchestra

Composition:

Aaron Copland
Olivier Messiaen
Assisted by:
Irving Fine

Opera:

Boris Goldovsky
Assisted by:
Sarah Caldwell - Stage Direction
Barbara Lawthers - Scenic Design
Robert Lawthers - Production
Jan Meyerowitz - Coach
Leo Van Witsen - Costuming
Felix Wolfes - Coach

Choral Conducting and Chorus:

Robert Shaw (on leave of absence)
Hugh Ross
Assisted by:
Christopher Honaas

Solfège:

Katharine Wolff

Analysis:

Julius Herford

INSTRUMENTAL FACULTY

Violin:
Richard Burgin
Alfred Krips
Einar Hansen
Clarence Knudson
Vladimir Resnikoff
George Zazofsky

Viola:
Joseph de Pasquale
Georges Fourel
Eugen Lehner

Violoncello:
Samuel Mayes
Alfred Zighera

Doublebass:
Georges Moleux

Flute:
Georges Laurent

Oboe and English Horn:
Louis Speyer

Clarinet:
Rosario Mazzeo

Bassoon:
Raymond Allard

Horn:
Willem Valkenier
James Stagliano

Trumpet:
Georges Mager

Trombone:
Jacob Raichman

Harp:
Bernard Zighera

Tympani:
Roman Szulc

Piano:
Lukas Foss

Organ:
E. Power Biggs

Applications and Enrollment

	1946	1947	1948	1949
Applicants:	858	1135	934	939
Student enrolled:	423	426	460	447

The size of the departments, comparing the sixth with the seventh seasons follows. These figures contain much duplication, since many students participated in more than one activity.

	1948		1949	
	Applied	Enrolled	Applied	Enrolled
Dept.I-Orchestral Conducting				
Active	88	3	48	3
Auditor	69	57	68	39
-Choral Conducting				
Active -Mr.Ross	11	8	37	11
Auditor " "	9	5	53	22
Active Mr.Shaw	32	7	-	-
Auditor " "	42	27	-	-
Dept.II-Orchestral Playing	337	102	412	98
Chamber Music **	348	125	402	141 **
Dept.III Composition-			48	18
Mr. Copland	48	16		(8)
Mr. Messiaen				(10)
Dept.IV-Opera				
Singers	302	31	328	31
Production	28	14	49	34
Auditor	32	29	43	48
Orchestra	4	23	22	39
Libretto-writing				4
Dept.V -Orchestral Playing	42	36	102	39
Chamber Music	49	36	42	39
Choral Singing	102	98	104	81

** - Includes members of Department IV Orchestra.

D A T A R E G A R D I N G S T U D E N T S

Sex:	1946	1947	1948	1949
Men	232 (55%)	259 (61%)	283 (62%)	264 (59%)
Women	191	167	177	183
	423	426	460	447

Age Groups:

83% of the students in 1949 were under 30, 41% under 25. In previous seasons the comparable percentages were - 1946, 73 per cent and 50 percent; in 1947, 82 percent and 55 percent; in 1948 81 percent and 61 percent.

	1946	1947	1948	1949
19 or less	58	77	87	77
20 - 24	155	167	194	183
25 - 29	99	104	96	109
30 - 34	43	39	37	36
35 - 39	27	18	24	18
40 and over	39	21	22	24
	423	426	460	447

Geographic Distribution:

	1946	1947	1948	1949
Number of States:	36	37	40	38
District of Columbia	yes	yes	yes	yes
Number of foreign countries (including Canada, Alaska and Puerto Rico) :	10	14	16	21

The States most represented:

New York	110	Florida	9
Massachusetts	70	Indiana	9
Pennsylvania	30	Oklahoma	6
Illinois	29	Kansas	6
Ohio	28	Kentucky	6
New Jersey	14	Wisconsin	6
California	12	Missouri	6
Michigan	12	Washington	5

Foreign countries represented: (40 students - 21 countries)

Europe:			
France	4	Belgium	1
Norway	4	Netherlands	1
Germany	2	Luxembourg	1
Switzerland	2	Lithuania	1
Italy	1	Wales	1
Finland	1	Austria	1
Near East:			
Israel	4	Turkey	1
Far East:			
China	2	Korea	1
Canada:	7	Puerto Rico	1

Latin America: Brazil - 1, Uruguay - 1, Chile - 1

F O R E I G N _ C O U N T R I E S (40 students--21 countries)

EUROPE

France:		
deAlmeida, Antonio	Paris	Orch.Conducting Auditor
dePelleport,Guillemette	"	Choral Singing - V
Catoire, Jean	"	Composition - Mr. Messiaen
Vermel, Paul	"	Orch.Conducting Auditor
Norway:		
Elvestrand, Magne	Oslo	Orch.Conducting Auditor
Nedberg, Torleiv	"	Dept. II - Bassoon
Thonning-Olson, Sverre	"	Orch.Conducting Auditor
Hielm, Kirsten	Stavanger	Dept. IV - Auditor
Netherlands:		
Andriessen, Jurriaan	Utrecht	Affiliated with Composition
Luxembourg:		
Gonner, Amelie	Luxembourg City	Dept. II -Chamber Music
England:		
Rubens, Beryl	Wales	Dept. II - Violin
Germany:		
Berlinsku, Herman	Leipsig	Composition - Mr.Messiaen
Kiep, Hildegard	Bavaria	Choral Singing - Organ
Italy:		
Bogianckino,Massimo	Rome	Dept. II - Chamber Music
Belgium:		
Quersin, Myriam	Brussels	Dept. II - Violin
Switzerland:		
Briner, Andres	Zurich	Orch.Conducting Auditor
Schneeberger, Hans	Berne	Dept. II - Violin
Finland:		
Englund, Einar Sven	Helsinki	Affiliated with Composition
Austria:		
Hecht, Manfred	Vienna	Dept. IV - Dramatics
Lithuania:		
Kristolaitis, Josephine		Choral Singing - V

NEAR EAST

Palestine:		
Grau, Gideon	Jerusalem	Dept. II - Violin
Leibovitz, Cecile	"	Dept. II - Chamber Music
Orgad-Bushel,Ben-Zion	Tel-Aviv	Affiliated with Compositi
Shapira, Elyakum	Petah Tiqya	Orchestral Conducting
Turkey:		
Bulut, Tarik	Instanbul	Dept. II - Tympani

FAR EAST

Korea:		
Lim, Wonsik	Seoul	Orch.Conducting Auditor
China:		
Ma Si Hon	Shanghai	Dept. II - Violin
Tung, Shao Yuan	"	Dept. II - Violoncello

LATIN AMERICA

Brazil:		
Federowski, Bernardo	Rio de Janiero	Dept. II - Violin Orch.Conducting Auditor
Uruguay:		
Muller, Nilda	Montevideo	Choral Conducting
Chile:		
Riesco, Carlos	Santiago	Composition--Mr. Messiaen

PUERTO RICO

Campos-Parsi,Hector	Rio Piedras	Affilated with Composition

CANADA

Druckman, Jacqueline	Outremont, Quebec	Choral Singing - V
Freedman, Harry	Toronto	Composition--Mr.Messiaen
Gruber, Hans	"	Choral Conducting Auditor
Johnson, Don	"	Dept. II - Trumpet
Kernerman, Morry	"	Dept. IV - Violin
Mendelsohn, Shirley	Montreal	Choral Singing - V
Turner, Robert	Victoria B. C.	Composition--Mr.Messiaen

EDUCATIONAL BACKGROUNDS

Academic Levels:

High School graduates	427
Bachelor of Music	75
Bachelor of Arts	46
Master of Music	30
Master of Arts	18
Bachelor of Science	14
Doctor of Philosophy	1

Colleges represnted: 237 students represented 113 colleges.

Smith College	10
Boston University	9
Harvard College	9
University of Illinois	8
University of California	7
Northwestern University	6
University of Pennsylvania	6
University of Washington	6
Vassar College	5
University of Miami	5
Radcliffe College	4
Wesleyan University	3
McGill University (Canada)	3

Music schools represented: 326 students represented 108 music schools.

New England Conservatory	41
Juilliard School of Music	36
Oberlin Conservatory	15
Curtis Institute of Music	13
Eastman School of Music	13
Manhattan School of Music	13
Cincinnati Conservatory	9
Westminster Choir School	8
Longy School of Music	6

Graduate Schools represented: 117 students represented 44 graduate schools.

Juilliard School of Music	27
Columbia University	18
University of Michigan	8
New York University	5
Northwestern University	5
Yale University	3
New England Conservatory	5

Former Students:

21% of the students of the 1949 session had attended the Berkshire Music Center previously.

1940	3
1941	0
1942	6
1946	15
1947	29
1948	77
Total former students	130

Student occupations:

	in 1948	in 1949
Students	260	234
Teachers	91	93
Players in symphony orchestras	65	70
Other occupations	43	36
No answer	1	14
	460	447

Scholarships

Student aid at the Berkshire Music Center falls into three general classifications:

Academic scholarships for students who are qualified for admissic but whose financial circumstances do not permit them to attend without financial aid. The number of scholarships of this class given this season - 85 - is the same as last season.

Foreign students from outside the United States are granted scholarships without particular regard for their musical qualifications. These grants are based upon the thoughts that (1) since the War it is usually impossible for the student to take enough money from his home to pay for his trip and tuition; (2) that satisfactory auditions are very difficult to arrange; (3) that such students are an enrichment of the experience for the American students; (4) that foreign students returning to their homes from Tanglewood are ambassadors of good music and good will in their own countries The number of foreign students granted scholarships this season was more than trebled - there were 10 in 1948 and 32 in 1949 from 21 foreign countries.

Work scholarships are granted to needy and qualified students wit special skills that enable them to do useful work in the Music Center - - assistant librarians, personnel managers, stage assistants. The number of scholarships given for work this year is considerably increased over former years largely because the numerous extra helpers in the Opera Department have been put on this basis to help in the construction of scenery, the making of costumes, coaching singers, work which can not rightly be considered a part of the training but which must be done. Nine more work scholarships were given in 1949 than in 1948.

The table given below shows a comparison of awards in 1948 and 1949 The value of the scholarships has been increased by the rise in tuition from $120 in former years to $150 in 1949. $5000 from the Tanglewood Revolving Scholarship Fund is applied against these scholarships.

Comparison - - 1948 with 1949:

	1948			1949		
		Tuition	Main.		Tuition	Main.
Academic	85	$9,760	1 - $100	85-	$11,330.70	2--$425.
Foreign Students	10 -	1,160		32-	4,800.	2-Free R.
Work Scholarships	14 -	1,620	14-free room	23--	3,300.	14-Free R.
	109--	$12,540	1- $100 plus 14 free room	140-	$19,430.70	2-$425 plus 16 free room

Total value of tuition scholarships in 1949 from all sources:

140	Berkshire Music Center	Value - $19,430.70
31	From other Sources - considered paid tuition	4,350.00
89	G. I. Bill of Rights	12,954.07
260		$36,734.77

Scholarship Funds: All recipients of student aid at the Berkshire Music Center are asked to sign a statement of their intention, when they are able to do so, to contribute an amount equal to their scholarships to the Tanglewood Revolving Scholarship Fund. Contributions to this Fund now total $52,802 which will presumably be sustained by the returned tuitions and future gifts. $5000. has been drawn from the Fund for 1949 scholarships leaving a balance of $47,802.00 .

Mr. Jascha Heifetz has contributed $3000 for the establishment of the Heifetz Scholarship Fund. This amount has been matched by the Friends of the Berkshire Music Center and from sales of the Berkshire Model, making a total of $9000. The interest on this fund will be used to grant scholarships to students of the violin, to be selected by a jury of the faculty. If no eligible candidate is presented, the award may be postponed.

Other Scholarships: In 1949 31 students attended the Berkshire Music Center with scholarships from other sources - private individuals, schools, foundations, et cetera. A total of $4,350. was paid in this way for tuition and $3,818.50 for maintenance.

G. I. Bill of Rights: In 1949 - 89 students attended under the G. I. Bill of Rights. In 1948 the number was 105, in 1947 - 123. In addition to a decrease in the number of students attending under the bill, many of the 89 students came with only partial eligibility because it had been used at other schools, and paid the balance of the tuition themselves. Because of the increase in tuition, however the amount receivable from the Veterans Administration is slightly greater than in 1948.

Berkshire Music Center Scholarships

Department II - Orchestra

Violin	Baird, Mary	$150	
	Federowski, Bernardo	150	Foreign
	Glazer, Esther	150	
	Grau, Gideon	150	" (free room)
	Hawver, John	75	
	LaCouline, Barbara	150	
	Ma Si Hon (dorm.)	175	" (N.E.C. $150.)
	Murray, John	75	
	dePasquale, Robert	150	Faculty-B.S.O.
	Quersin, Myrian	150	Foreign (free room)
	Rubens, Beryl	150	
	Schlichting, Mary	75	
	Schneeberger, Hans	150	Foreign
	Smith, Betty	150	
	Staples, Gordon	150	
	Steck, Vern B.	150	(free room)
	Turkiewicz, Jan	150	
	Wilfinger, Gottfried (")	175	(N.E.C. $150.)
Viola	Brown, Beatrice	$150	(Proctor - Lenox Sch
	Eleftherakis, E. John	150	(free room)
	Gee, Geraldine	150	
	Johnson, Mildred	150	
	Swift, Cynthia	150	
Basses	Gallagher, Francis	150	
	Smith, Charlotte	150	
Violoncello	Brennand, Charles	150	
	Carr, Marijane	150	(II & IV)
	Coleman, Avron	150	
	Neumann, Joan (Radley)	25	(Sigma Alpha Iota 125
	Saslow, George	150	
	Tung, Shao Yuan	150	Foreign
	Wilmers, Susanne	150	
Flute	Goode, Byron	150	
Oboe	deLerma, Don	150	
	Simms, Ernest	150	Free room and board
	Voth, Duane	150	(free room) Personnel manager
Clarinet	Chertavian, Deran	150	
Bassoon	Jacobius, Gunter	150	Ass't. Librarian (free room)
	Nedberg, Torliev	150	Foreign
Horn	Leuba, Christopher	150	
Trumpet	Hois, Charles	150	
	Johnson, Don	150	Foreign
	Nashan, Rudolph	75	
	O'Donnell, Bernard	75	

Department II - Orchestra continued

Trombone	Kulik, Henry	$150	
	Schneider, Bernard	75	
Tympani	Bulut, Tarik	150	Foreign (free room)
	Jones, Elaine	150	
	Koff, Richard	150	(free room)
Harp	Averill, Phyllis	150	
	Fintz, Jeanne	150	
	Rushford, Colette	150	(Proctor-Lenox Sch.)
Piano	Matthies, Eloise	150	

Department III - Composition

Adler, Samuel	150	
Andriessen, Jurriaan	150	Foreign
Catoire, Jean	150	" (K.M.F. - Maintenance and Travel $606.
Druckman, Jack	150	
Englund, Einar Sven	150	Foreign

Department IV - Opera

Singers	Brock, Karl	150	
	Contreras, Joseph	150	
	Cox, Jasper Jean	75	(N.E.C. $75.)
	Davis, Eleanor	150	
	Dobbs, Mattiwilda	150	
	Faull, Ellen	150	
	Fried, Howard	150	
	Hecht, Manfred	150	Foreign
	Lane, Gloria	150	
	McFerrin, Robert	150	
	Moll, Mariquita	150	
	Pease, James	150	
	Ritzenhein, Ruth	75	(N.E.C. $75.)
	Riggs, Nora	75	
	Shearer, Beverly	75	
	Sorrell, Lise	150	
	Stolin, Sonia	75	
	Wilde, Roy	150	
	Williams, Brent	150	
Stage Directing	Barnard, Francis	150	(Work)
	Harris, Daniel	150	"
Coaching	Bloomfield, Theodore	150	"
	Colman, John	75	"
	Gerstenberger, Arlene	150	"
	Hyman, Leon	150	" - Librarian Ass't
	Payne, James	75	"
	Smith, Charles	150	"
	Tornga, Joane	150	"

Department IV - Opera - continued

Scenic Arts	Berkowitz, Ellen	$150	Faculty (work)
	Eames, Ernest	150	"
	Schmidt, Robert	150	"
	Troupin, Dorothy	150	"
	Whitney, Gilbert	150	"
Costuming	Cammuso, Frances	150	"
	Patterson, Barbara	150	(free room) "
	Pickering, Woodrow	150	"
	Rosenblatt, Laura	150	"
Librettists	Brewster, Townsend	150	(K.M.F.-Maintenance 250
	Cowen, Adele	150	" " "
	Haun, Frederic Eugene	150	" " "
	Cohen, Abraham - a G.I. Student		" " "
Orchestra			
Violin	Kernerman, Morry	150	Foreign
	Login, Ethel	150	
	Nahamensen, Annette	75	
	Ritzenhein, Robert	150	
	Rubinstein, Sara	150	
	Stone, Peggy	150	
Viola	Asch, Leah	150	
Bass	Kasavar, Lois	75	
Violoncello	Kravitz, Mildred	75	
Oboe	Hopkins, Bernard	150	(free room)
	Lurie, David	150	
Horn	Mackey, Richard	150	Personnel Manager
	Spencer, Harry	150	
Trombone	Bagley, Ayers	150	(IV & V)
	Campbell, Charles	150	
Bassoon	Pizzonia, Joseph	150	
	Rabin, Irvin	150	(free room) Work

Chorus Leaders			
	Bohn, Robert	25.	(Withdrew 7-15-59)
	Braverman, Nancy	100	(Adelphia $50)
	Dubner, Eleanor	150	
	Faust, Henry	150	
	Gulledge, Nancy	150	
	Langley, James	150	
	Parsons, Herman	155.70	
	Patterson, Alfred	150	(free room)
	Rosenthal, Linda	150	
	Smith, Nancy	150	(Grinnell $175.)
	Trimble, Henry	150	
	Vinitsky, Ruth	150	

Work Scholarships not included

Additional Work Scholarships

Bevilacqua, Lydia	$150	IV Auditor - Secretary Dept. IV
Gulley, Willard	150	Personnel Manager Dept. V Orch.
Katchaturoff, Harry	150	Ass't. Librarian Dept. V Orch.
Koston, Dina	150	Accompanist - Mr. Honnaas
Lakso, Gilda	150	IV Auditor - Mr. Berkowitz's office
Schanzer, Wolfgang	150	Accompanist - Mr. Ross - free room - Hawthorne Cottage

Additional Foreign Scholarships

Bogianckino, Massimo	$150	Dept. II - Chamber Music -Piano
Briner, Andres	150	Dept. I -Orchestral Conducting
Elvestrand, Magne	150	Dept. I -Orchestral Conducting
Gonner, Amelie	150	Dept. II - Chamber Music -Piano
Lim, Wonsik	150	Dept. I -Orchestral Conducting
Muller, Nilda	150	Dept. I -Choral Conducting
Thonning-Olson, Sverre	150	Dept. I -Orchestral Conducting

Additional Faculty Scholarships

Herford, Peter	150	Dept. V - Choral Singing
Zighera, Claudine	150	Dept. V - Choral Singing

The scholarship awards by the Berkshire Music Center were for the following amounts:

Number			Value
2	@	$175	$ 350.
1	@	155.70	155.70
120	@	150	18,000.
1	@	100	100.
16	@	75	1,200.
2	@	25	50.
142			$19,855.70

SCHOLARSHIPS FROM OTHER SOURCES.

Koussevitzky Music Foundation

Brewster, Townsend	$250 -	Maintenance - Librettist
Cowen, Adele	250 -	" - "
Haun, Frederic Eugene	250 -	" - "
Catoire, Jean	606 -	" and Travel - - Composition

New England Conservatory of Music

Cox, Jasper Jean	75	Opera Dramatics
Ma Si Hon	150	Dept. II - Violin
Ritzenhein, Ruth	75	Opera Dramatics
Wilfinger, Gottfried	150	Dept. II - Violin

Frederick S. Mann Foundation

Bisha, Edward	150	Dept. II - Violoncello
Levy, Barbara	150	" IV - "
Bucci, Mark	150	Composition-Mr.Copland

ESCO FOUNDATION - Mrs. Frank Cohen

Orgad-Bushel, Ben-Zion	375	Affiliated-Composition
Shapira, Elyakum	375	Dept. I--Orch. Cond.

Mrs. F. S. Crofts

Boykan, Martin	200	Composition-Mr.Copland
Freedman, Harry	200	" -Mr.Messiaen

The Music Study Club of Newark and The Oranges, New Jersey

Southwick, Janet	150	Opera Dramatics
Zurbrugg, Aileen	150	Dept. IV - Violoncello

Adelphi College

Braverman, Nancy	50	Choral Singing
Gould, John	150	" "

Mr. Lucien Wulsin

Pennario, Leonard	300-?	Chamber Music

Dr. Victor Alessandro

Duncum, Roy E., Jr.	150	Dept. II - Bass

Louisville Philharmonic Chorale

Hedger, Russell	$325	Choral Singing

Grinnell College

Smith, Nancy	150	Choral Singing

Musicians Club of New York

Libove, Charles	300	Dept. II - Violin

Providence, Rhode Island - Radio WPJB-FM - Providence Journal and the Rhode Island Federation of Music Clubs

Pandolfi, John B.	325	Dept. V - Clarinet

Phi Beta Fraternity

Poto, Loretta	150	Dept. II - chamber music

Smith College

Joyce, Carol	325-?	Choral Singing

Sigma Alpha Iota

Neumann, Joan (Radley)	125	Dept. II - Violoncello

Delta Omicron

Bledsoe, Edalyn	125	Dept. IV - Auditor

Madam Marion S. Freschl

Evans, Edith	150	Opera Dramatics

Mrs. Donaldson and Mrs. Crowninshield

dePelleport, Guillemette	337.50	Choral Singing

Mrs. E. J. Kulas

Mead, Philip	150-?	Opera Dramatics

The Society for the Advancement of Judaism

Leibovitz, Cecile	375	Dept. II -Chamber music

Women's Club of St. Louis Symphony Orchestra

Politzer, David	325	Dept. II - Clarinet

Wyomissing Institute

Weidner, Edwin	325	Dept. IV - Auditor

Puerto Rico Government

Campos-Parsi, Hector	325-?	Affiliated-Composition

SUMMARY OF SCHOLARSHIPS 1949

Source	Tuition Number	Tuition Value	Maintenance Number	Maintenance Value
Berkshire Music Center				
Academic Scholarships	117	$16,130.70	2	$350
Dept. II Orchestral Playing	50			
Dept. III Composition	5			
Dept. IV Opera-Singers	19			
" -Orchestra	17			
" -Librettists	3			
Dept. V Chorus Leaders	12	- - - including		75
Special scholarships	11			
Foreign scholarships not included in the above	7)			
Faculty - family members	4)			
Work Scholarships	23	3,300.00		
TOTAL Awards by B. M. C. **	140	$19,430.70	2	$425
Scholarships from other Sources (as listed on previous pages)				
Veterans Administration (G.I. Bill of Rights)	89	$12,954.07	Direct to Student	
Other Sources	36	4,350.00	14	$3,818.50
TOTAL SCHOLARSHIPS at Tanglewood	267	$36,734.77	16	$4,243.50

** By vote of the Trustees, $5,000 is drawn from the Tanglewood Revolving Scholarship Fund to be applied against this .

D E P A R T M E N T O N E O R C H E S T R A C O N D U C T I N G

ACTIVE CONDUCTORS:

Three students were enrolled in Dr. Koussevitzky's class; Seymour Lipkin, Irwin Hoffman, (both of whom were students in 1948) and Elyakum Shapira (Petah-Tiqya, Israel). During the summer Dr. Koussevitzky also gave instruction to onsik Lim (Seoul,Korea). The Active Conductors rehearsed daily with the orchestra of Department II under the supervision of Dr. Koussevitzky, Richard Burgin and Eleazar de Carvalho and conducted at the Friday night concerts of the orchestra in the Shed.

AUDITOR CONDUCTORS:

This group consisted of forty students who received class instruction in score analysis and problems of conducting from Leonard Bernstein. Three sessions were held weekly, each of one hour and a half in length. As in 1948 the Auditors formed an orchestra conducted by themselves in rotation under Mr. Bernstein's supervision. Attendance at the rehearsals of the Boston Symphony Orchestra and the Department II Orchestra was part of the curriculum. All Auditors were also members of the Festival Chorus.

DEPARTMENT ONE ORCHESTRA CONDUCTING

ACTIVE

Seymour Lipkin Irwin Hoffman
Elyakum Shapira

AUDITOR

Antonio de Almeida	Mordecai Appelbaum
Roger Bass	William Burt
Richard Chute	Toni di Filippo
Ernest Ersfeld	Carl Forsberg
Helen Henry	Albert Hirsh
David Johnson	Urick Krasnopolsky
Arnold Kvam	George Le Blanc
James Ponder	Morrette Rider
Alfred Rosenthal	Boris Sirpo
John Tesovnik	Russell Stanger
Robert Rudolph	Raymond Weisbond
Manus Sasonkin	Charles Featherston
Melville Bryant	Orville Shetney
Yonsik Lim	Hector Campos-Parsi
Alfonso Cavallero	Paul Vermel
John Gilbert	Bernardo Federowski
Piero Weiss	Stephen Park
Robert Nadeau	Magnes Elvestrand
James Dutton	Sverre Thonning-Olson
Andres Briner	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
ORCHESTRAL CONDUCTING

FIRST
WEEK
July 4 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:15-12:15 Festival Chorus CH.M.H.	9:30-12:30 11 Orchestra SHED	9-11 Festival Chorus CH.M.H.	9:30-12:30 11 Orchestra SHED	9-11 Festival Chorus CH.M.H.	
		11-12:30 11 Orchestra SHED		11:30-12:30 Analysis GARAGE	11:30-12:30 Analysis GARAGE
	1-2:30 Conducting Class CH.M.H.	1-2:30 Conducting Class CH.M.H.	1-2:30 Conducting Class CH.M.H.	2-3 Music of the 20s. CH.M.H.	
3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
ORCHESTRAL CONDUCTING

SECOND WEEK
July 11, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9 -12;15 Festival Chorus CH. M. H.	9;30 - 12;30 11 Orchestra SHED	9-11 Festival Chorus CH. M. H.	9;30-12;30 11 Orchestra SHED	9-11 Festival Chorus CH. M. H.	
		11-12;30 11 Orchestra SHED		11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class CH. M. H.	1;30-3 Conducting Class CH. M. H.	1;30 -3 Conducting Class CH. M. H.	2-3 Music of the 20's CH. M. H.	
3;15;4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15;4;15 Aspects of Music Ch. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
ORCHESTRAL CONDUCTING

THIRD WEEK
July 18, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9;30-12;30 11 Orchestra SHED	9-11 Festival Chorus CH. M. H.	9;30-12;30 11 Orchestra SHED	9-11 Festival Chorus CH. M. H.	
		11-12;30 11 Orchestra SHED		11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class CH. M. H.	1;30-3 Conducting Class CH. M. H.	1;30-3 Conducting Class CH. M. H.	2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
ORCHESTRAL CONDUCTING

FOURTH WEEK
July 25, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH.M.H.	9;30-12;30 B.S.O. Orchestra SHED	9-11 Festival Chorus CH. M. H.	9;30-12;30 B.S.O. ORCHESTRA SHED	9-11 Festival Chorus CH.M.H.	
		11-12;30 B. S. O. Orchestra SHED		11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class CH. M.H.	1;30-3 Conducting Class CH.M.H.	1;30-3 Conducting Class CH.M.H.	2-3 Music of the 20's CH. M.H.	
3;15-4;15 Aspects of Music CH. M.H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
ORCHESTRAL CONDUCTING

FIFTH WEEK
August 1, 19

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9;15-11;30 Festival Chorus SHED	9-11 Festival Chorus CH. M. H.	9;30-12;30 B.S.O. ORCHESTRA SHED	9-11 Festival Chorus CH. M. H.	
		11-12;30 B.S.O. Orchestra SHED		11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class CH. M. H.	1;30-3 Conducting Class CH. M. H.	1;30-3 Conducting Class CH. M. H.	2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
	7-9;30 Festival Chorus SHED				

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
ORCHESTRAL CONDUCTING

SIXTH WEEK
August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9;30-12;30 B. S. O. Orchestra SHED	9-11 Festival Chorus CH. M. H.	9;30-12;30 B.S.O. Orchestra SHED	9-11 Festival Chorus CH. M. H.	
		11-12;30 B.S.O. Orchestra SHED		11;30-12;30 ANALYSIS GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class CH. M. H.	1;30-3 Conducting Class CH. M. H.	1;30-3 Conducting Class CH. M. H.	2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	

D E P A R T M E N T O N E C H O R A L C O N D U C T I N G

This Division consisted of seven Active and twenty-five Auditor students. Mr. Hugh Ross selected the Active students from a group of applicants who conducted choral rehearsals in Tanglewood in the opening days of the session. This method of acceptance differed from that used in previous seasons (when Active students were chosen by interview and reccommendation) and proved most satisfactory.

Choral Conducting classes were held three times weekly, each class being one hour and a half in length. Two of these periods were held separately by Mr. Ross and by Mr. Christopher Honaas, who assisted in the Choral Department this summer. The other, a combined Conducting Class, was given over to the following specific subjects weekly: 1. Diction. 2. Voice Production in the Mass. 3. Intonation. 4. Solo Oratorio Singing. 5. Comparative Styles (Interpretation) 6. General Forum.

Active students conducted at the three concerts of the Small Choir, a group of about sixty voices chosen by audition from the large Festival Chorus.

All Choral Conducting students were members of the Festival Chorus.

D E P A R T M E N T O N E C H O R A L C O N D U C T I N G

ACTIVE

Jay Allen
Walter McKibben
Orville Shetney
Wolfgang Schanzer
Alfred Patterson
Tamar Read
David Conviser
Harold Montague
Nilda Muller
Walter Swearingen
Charles Featherston

AUDITOR

Florence Barbiers
Donald Sites
Thomas Warner
Miriam Brunner
Barbara Chambers
Norma Hartman
Ralph Pottle Sr.
Boris Sirpo
Raymond Weisbond
John D. Oliver
John Gilbert
Melville Bryant
Stephen Park
Russell Hedger
Lucille Barnum
Richard Chute
Ohm Pauli
Dorothy Miré
John Tesovnik
John Metcalf
Maurice Pepin
Hans Gruber

D E P A R T M E N T O N E
C H O R A L C O N D U C T I N G

COMBINED CONDUCTING CLASSES.

Wednesdays 11:15-12:45

Week 1 DICTION

Week 2 VOICE PRODUCTION IN THE MASS

Week 3 INTONATION

Week 4 SOLO ORATORIO SINGING

Week 5 COMPARATIVE STYLES (INTERPRETATION)

Week 6 GENERAL FORUM

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
CHORAL CONDUCTING

FIRST WEEK
July 4 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:15-12:15 Festival Chorus CH.M.H.	9-11 Small Choir CH.M.H.	9-11 Festival Chorus CH.M.H.	9-11 Small Choir CH.M.H.	9-11 Festival Chorus CH.M.H.	9-11 Small Choir CH.M.H.
	11-12 Advanced Solfege CH.M.H.	11:15-12:45 Combined Cond.Class CH.M.H.	11-12 Advanced Solfege CH.M.H.	11:30-12:30 Analysis GARAGE	11:30-12:30 Analysis GARAGE
	1-2:30 Conducting Class MR.ROSS GARAGE MR.HONNAS BARN		1-2:30 Conducting Class MR.ROSS GARAGE MR.HONNAS BARN	2-3 Music of the 20s. CH.M.H.	
3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	
4:30-5:30 Madrigals GARAGE			4:30-5:30 Madrigals GARAGE	4:30-5:30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER — DEPARTMENT ONE — SECOND WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHORAL CONDUCTING — July 11, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9 -12;15 Festival Chorus CH. M. H.	9-11;45 Small Choir THEATRE	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	12-1 Advanced Solfege GARAGE	11;15-12;45 Combined Cond.Class CH. M. H.	12-1 Advanced Solfege GARAGE	11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class MR. ROSS GARAGE MR. HONAS BARN		1;30-3 Conducting Class MR. ROSS GARAGE MR. HONAS BARN	2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
4;30-5;30 Madrigals GARAGE			4;30-5;30 Madrigals GARAGE	4;30-5;30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
CHORAL CONDUCTING

THIRD WEEK
July 18, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	11-12 Advanced Solfege GARAGE	11;15-12;45 Combined Cond. Class CH. M. H.	11-12 Advanced Solfege GARAGE	11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class MR. ROSS GARAGE MR. HONAAS BARN		1;30-3 Conducting Class MR. ROSS GARAGE MR. HONAAS BARN	2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
4;30-5;30 Madrigals GARAGE			4;30-5;30 Madrigals GARAGE	4;30-5;30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
CHORAL CONDUCTING

FOURTH WEEK
July 25, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH.M.H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH.M.H.	9-11;45 Small Choir CH. M.H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	11-12 Advanced Solfege GARAGE	11;15-12;45 Combined Cond.Class CH. M. H.	11-12 Advanced Solfege GARAGE	11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class MR. ROSS GARAGE MR. HONAAS BARN		1;30-3 Conducting Class MR. ROSS GARAGE MR. HONAAS BARN	2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
4;30 Small Choir Concert CH. M. H.			4;30-5;30 Madrigals GARAGE	4;30-5;30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
CHORAL CONDUCTING

FIFTH WEEK
August 1, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9;15-11;30 Festival Chorus SHED	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	11-12 Advanced Solfege GARAGE	11;15-12;45 Combined Cond.Class CH. M. H.	11-12 Advanced Solfege GARAGE	11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class MR. ROSS GARAGE MR. HONNAS BARN		1;30-3 Conducting Class MR. ROSS GARAGE MR. HONNAS BARN	2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
4;30 Madrigals GARAGE	7-9;30 Festival Chorus SHED		4;30-5;30 Madrigals GARAGE	4;30-5;30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT ONE
CHORAL CONDUCTING

SIXTH WEEK
August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	11-12 Advanced Solfege GARAGE	11;15-12;45 Combined Cond.Class CH. M. H.	11-12 Advanced Solfege GARAGE	11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
	1;30-3 Conducting Class MR. ROSS GARAGE MR. HONAAS BARN	1-3 Small Choir THEATRE	1;30-3 Conducting Class MR. ROSS GARAGE MR. HONAAS BARN	2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
4;30-5;30 Madrigals GARAGE		4;30 Concert THEATRE	4;30-5;30 Madrigals GARAGE	4;30-5;30 Madrigals GARAGE	
			4;30 Small Choir CH. M. H.		

DEPARTMENT TWO ORCHESTRA

Members of Department II were chosen from a large number of instrumental applicants. These students were given auditions during the Spring of 1949 and acceptances were based upon the formation of a symphony orchestra.

The orchestra's activities began each Monday morning with three hours of Sectional Rehearsal with members from the Boston Symphony Orchestra faculty. A three hour Reading Rehearsal followed in the afternoon under the direction of Eleazar de Carvalho.

The remainder of the week was spent in rehearsal (three hours daily) for the weekly Friday night concert in the Shed.

Conductors at these concerts this summer were Dr. Koussevitzky, Eleazar de Carvalho, Richard Burgin and Dr. Koussevitzky's active students. Lukas Foss and Irving Fine conducted works of their own. Soloists chosen from the orchestra and from other Departments of the school also appeared at the concerts. Programs will be found elsewhere in this Report.

DEPARTMENT TWO ORCHESTRA

VIOLIN

Mary Baird
Paul Chalfant
Guiseppe Cusimano
Bernardo Federowski
Esther Glazer
Gideon Grau
John Hawver
Barbara LaCouline
Sorelle Levitt
Ma Si Hon
John Murray
Robert de Pasquale
Myriam Quersin
Earl Ravenal
Kensley Rosen
Shirley Rosen
Beryl Rubens
Mary Schlichting
Heinz Schneeberger
Ross Shub
Betty Smith
Barbara Sorenson
alter Spolar
Gordon Staples
Verne Steck
Jan Turkiewicz
Gerald Vidoff
Gottfried Vifinger

TRUMPET

Charles Hois
Don Johnson
Rudolph Nashan
Bernard O'Donnell

PERCUSSION

Richard Barnett
Tarik Bulut
Elaine Jones
Richard Koff
Elder Mori
Harvey Springer
Myer Woodman

PERSONNEL MANAGER

Duane Voth

VIOLA

Beatrice Brown
Michael Denusek
Eleftherios Eleftherakis
Geraldine Gee
Mildred Johnson
Robert Karol
Earl Simonel
Cynthia Swift

CELLO

Edward Bisha
Charles Brennand
Avron Coleman
George Flexman
Robert Jamieson
Mary Ann Meredith
Jean Radley
George Saslow
Shao Yuan Tung
Susanne ilmers

BASS

Raymond Benner
William Curtis
Roy Duncum
Francis Gallagher
John Hrymak
Elmer Mori
Constance Raether
Charlotte Smith
Richard Thompson

TROMBONE

John Melick
Bernard Schneider
Henry Kulik

HARP

Phyllis Averill
Jeanne Fintz
Colette Rushford

FLUTE

Thomas Benton
Byron Goode
David Vornholt
Dorothy White

OBOE

Don De Lerma
Burton Hewitt
Ernest Simms
Duane Voth (E.H.)

CLARINET

Edmund Chassman
Diran Chertavian
Warren Lutz (B.CL.)
David Politzer
Allen Squire
Harry Schmidt

BASSOON

Theodore Brewster
Gunther Jacobius
Norman Kasow
Torliev Nedberg
Edwin Rosenkranz

FRENCH HORN

Arthur Goldstein
Christopher Leuba
Ralph Pottle Jr.
Norris Wade
Gail Weimer

TUBA

Walter Sear

PIANO

Eloise Matthies

LIBRARIAN

Gunther Jacobius

THE BERKSHIRE MUSIC CENTER — DEPARTMENT TWO — FIRST WEEK
SERGE KOUSSEVITZKY, DIRECTOR — ORCHESTRA — July 4 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12 Sectional Reh. Violin SHED Viola MH 8 Cello MH 6 Bass SHED A Flute MH 11 Oboe & Eng.Horn STUDIO D Clarinet STUDIO C Bassoon MH 15 French Horn STUDIO B Trumpet STUDIO A Trombone STUDIO E Harp COND.RM. Timp. TUNING ROOM	9:30-12:30 Orchestra Reh. SHED	9:30-12:30 Orchestra Reh. SHED	9:30-12:30 Orchestra Reh. SHED	9:30-12:30 Orchestra Reh. SHED	
1-4 Reading Rehearsal SHED	1:30-4:30 Chamber Music SEE SEPARATE SCHEDULE	1:30-4:30 Chamber Music SEE SEPARATE SCHEDULE	1:30-4:30 Chamber Music SEE SEPARATE SCHEDULE	1:30-4:30 Chamber Music SEE SEPARATE SCHEDULE	

THE BERKSHIRE MUSIC CENTER — DEPARTMENT TWO — SECOND WEEK
SERGE KOUSSEVITZKY, DIRECTOR — ORCHESTRA — July 11, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12 Sectional Reh. Violin SHED Viola MH 8 Cello MH 7 Bass SHED A Flute MH 11 Oboe & Eng. Horn STUDIO D Clarinet STUDIO C Bassoon MH 15 French Horn STUDIO B Trumpet STUDIO A Trombone STUDIO E Harp COND. RM. Timp. TUNING ROOM	9;30 - 12;30 Orchestra Reh. SHED	9;30 - 12;30 Orchestra Reh. SHED	9;30 - 12;30 Orchestra Reh. SHED	9;30 - 12;30 Orchestra Reh. SHED	
1-4 Reading Rehearsal SHED	1;30-4;30 Chamber Music SEE SEPARATE SCHEDULE	1;30-4;30 Chamber Music SEE SEPARATE SCHEDULE	1;30-4;30 Chamber Music SEE SEPARATE SCHEDULE	1;30-4;30 Chamber Music SEE SEPARATE SCHEDULE	

THE BERKSHIRE MUSIC CENTER — DEPARTMENT TWO — THIRD WEEK
SERGE KOUSSEVITZKY, DIRECTOR — ORCHESTRA — July 18, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12 Sectional Reh. Violin SHED Viola MH 8 Cello MH 7 Bass SHED A Flute MH 11 Oboe & Eng. Horn STUDIOD Clarinet STUDIO C Bassoon MH 15 French Horn STUDIO B Trumpet STUDIO A TromboneSTUDIO E Harp Cond.RM. Timp. TUNING ROOM	9;30-12;30 Orchestra Reh. SHED	9;30-12;30 Orchestra Reh. SHED	9;30-12;30 Orchestra Reh. SHED	9;30-12;30 Orchestra Reh. SHED	
1-4 Reading Rehearsal SHED	1;30-4;30 Chamber Music SEE SEPARATE SCHEDULE	1;30-4;30 Chamber Music SEE SEPARATE SCHEDULE	1;30-4;30 Chamber Music SEE SEPARATE SCHEDULE	1;30-4;30 Chamber Music SEE SEPARATE SCHEDULE	

THE BERKSHIRE MUSIC CENTER — DEPARTMENT TWO — FOURTH WEEK
SERGE KOUSSEVITZKY, DIRECTOR — ORCHESTRA — July 25, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12 Sectional Reh. Violin SHED Viola MH 8 Cello MH 7 Bass SHED A Flute MH 11 Oboe & Eng.Horn STUDIO D Clarinet STUDIO C Bassoon MH 15 French Horn STUDIO B Trumpet STUDIO A Trombone STUDIO E Harp COND. RM. Timp. TUNING ROOM 1-4 Reading Rehearsal SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 12;45-3;45 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1-4 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1;15-2;30 Chamber Music SEE SEPARATE SCHEDULE 3-6 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1-4 Orchestra Reh. SHED	2-3;30 Chamber Music SEE SEPARATE SCHEDULE

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT TWO
ORCHESTRA

FIFTH WEEK
August 1, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12 Sectional Reh. Violin SHED Viola MH 8 Cello MH 7 Bass SHED A Flute MH 11 Oboe & Eng. Horn STUDIOD Clarinet STUDIO C Bassoon MH 15 French Horn STUDIO B Trumpet STUDIO A TromboneSTUDIO E Harp COND. RM. Timp. TUNING ROOM 1-4 Reading Rehearsal SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1;15-2;30 Chamber Music SEE SEPARATE SCHEDULE 3-6 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1-4 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1;15-2;30 Chamber Music SEE SEPARATE SCHEDULE 3-6 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1-4 Orchestra Reh. SHED	2-3;30 Chamber Music SEE SEPARATE SCHEDULE

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT TWO
ORCHESTRA

SIXTH WEEK
August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12 Sectional Reh. Violin REH. ST. Viola MH 8 Cello MH 7 Bass SHED A Flute MH 11 Oboe & Eng.Horn STUDIO D Clarinet MH 13 Bassoon MH 15 French Horn STUDIO B Trumpet STUDIO A Trombone STUDIO E Harp COND. RM. Timp. TUNING ROOM 1-4 Reading Rehearsal SHED 4:15-5:45 Chamber music SEE SEPARATE SCHEDULE	9-12 Chamber Music SEE SEPARATE SCHEDULE 1-4 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1-4 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1;15-2;30 Chamber Music SEE SEPARATE SCHEDULE 3-6 Orchestra Reh. SHED	9-12 Chamber Music SEE SEPARATE SCHEDULE 1-4 Orchestra Reh. SHED	2-3;30 Chamber Music SEE SEPARATE SCHEDULE

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

First Concert by the Orchestra of Department II

Friday, July 8, 1949 at 8:15 in the Music Shed

PROGRAM

Haydn — Symphony No. 99 in E-flat

I Adagio; Vivace assai
II Adagio
III Minuetto: Allegretto
IV Vivace

Conductor - Eleazar de Carvalho

Beethoven — Overture, "Leonore", Opus 72

Conductor - Seymour Lipkin

INTERMISSION

Brahms — Variations on a Theme by Haydn, Opus 56a

Conductor - Irwin Hoffman

Berlioz — Fantastic Symphony, Opus 14a

II A Ball, Waltz: Allegro non troppo
IV March to the Scaffold: Allegretto non troppo

Conductor - Eleazar de Carvalho

Copland — An Outdoor Overture

Conductor - Eleazar de Carvalho

BALDWIN PIANO

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert by the Orchestra of Department II

Friday, July 15, 1949 at 8:15 p.m. in the Shed

PROGRAM

Mahler — Symphony No. 5 in C-sharp minor

I 1. Trauermarsch
2. Stürmisch bewegt

Conductor - Richard Burgin

INTERMISSION

Debussy — Two Nocturnes

Nuages
Fetes

Conductor - Irwin Hoffman

Sibelius — Concerto for Violin in D minor, Opus 47

II Adagio di molto
III Allegro ma non tanto

Violin - Gottfried Wilfinger
Conductor - Seymour Lipkin

Beethoven — Symphony No. 4 in B-flat, Opus 60

I Adagio; Allegro vivace

Conductor - Wonsik Lim

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert by the Orchestra of Department II

Friday, July 22, 1949 at 8:15 p.m. in the Shed

P R O G R A M

W e b e r — Overture to "Oberon"

Conductor - Elyakum Shapira

B o c c h e r i n i — Concerto for Violoncello in B-flat, Opus 34

I Allegro moderato
II Adagio
III Rondo: Allegro

Soloist - Edward Bisha
Conductor - Irwin Hoffman

C o p l a n d — Third Symphony

I Molto moderato - with simple expression
II Allegro molto

Conductor - Seymour Lipkin

I N T E R M I S S I O N

B e e t h o v e n — Symphony No. 6, in F major Opus 68, "Pastoral"

I Awakening of serene impressions upon arriving in the country: Allegro ma non troppo
II Scene by the brook side: Andante molto moto
III Jolly gathering of country folk: Allegro; Thunderstorm; Tempest: Allegro
IV Shepherd's song, Gladsome and thankful feelings after the storm: Allegretto

Conductor - Dr. Serge Koussevitzky

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Fourth Concert by the Orchestra of Department II

Friday, July 29, 1949 at 8:15 p.m. in the Shed

GOETHE BICENTENNIAL PROGRAM

Beethoven — Music for the Tragedy "Egmont," Opus 84

Overture - Clara's Songs (I and II) - Clara's Death - Melodrama - Victory Symphony

Soprano - Ellen Faull
Narrator - James Pease
Conductor - Richard Burgin

Narrator's text by Townsend Brewster of the Opera Department Libretto-Writing Division

Wagner — A Faust Overture

Conductor - Irwin Hoffman

INTERMISSION

Dukas — The Sorcerer's Apprentice

Conductor - Seymour Lipkin

Berlioz — Excerpts from the Dramatic Legend "The Damnation of Faust," Opus 24

Dance of the Sylphs - Aria: Le Roi de Thulé - Minuet of the Will-o'-the-Wisps - Aria: Romance - Hungarian March

Soprano - Mariquita Moll
Conductor - Eleazar de Carvalho

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Fifth Concert by the Orchestra of Department II

Friday, August 5, 1949 at 8:15 p.m. in the Shed

PROGRAM

Mendelssohn — Symphony No. 4 in A major, Opus 90, "Italian"

I Allegro vivace
II Andante con moto
III Con moto moderato
IV Saltarello: Presto

Conductor - Seymour Lipkin

Foss — Recordare

Conductor - Lukas Foss

INTERMISSION

Stravinsky — Concerto in D for Violin and Orchestra

I Toccata
II Aria I
III Aria II
IV Capriccio

Soloist - Esther Glazer
Conductor - Irwin Hoffman

Barber — Adagio for Strings, Opus 11

Conductor - Beatrice Brown

Schubert — Overture to "Rosamunde"

Conductor - Bernardo Federowski

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Sixth Concert by the Orchestra of Department II

Saturday, August 13, 1949 at 3:00 p.m. in the Shed

PROGRAM

Mozart — Overture to "The Impresario"

Conductor - Irwin Hoffman

Messiaen — Offrandes Oubliées (Forgotten Offerings)

Conductor - Irwin Hoffman

Prokofieff — Concerto for Piano and Orchestra, No. 3 in C major, Opus 26

I Andante; Allegro
II Andantino
III Allegro ma non troppo

Soloist - Leonard Pennario
Conductor - Seymour Lipkin

INTERMISSION

Fine — Toccata Concertante

Conductor - Irving Fine

Berlioz — Harold in Italy, Symphony with Viola Solo, Opus 16

I Harold in the Mountains; Scenes of Melancholy, Happiness and Joy - Adagio; Allegro

IV Orgy of the Brigands; Souvenirs of the Preceding Scenes - Allegro frenetico

Soloist - Beatrice Brown
Conductor - Eleazar de Carvalho .

The concerts of the Berkshire Music Center, of which this is one, are open to members of the Friends of the Berkshire Music Center, a society of contributors to the school's support. There are about forty such concerts each season, including orchestral, choral, operatic and chamber music performances. The office of the Friends is located in the Ticket Building at the Main Gate. Those of the audience who are not already members are invited to inquire there about the privileges of membership.

BALDWIN PIANO

DEPARTMENT TWO CHAMBER MUSIC

Members of Department II and the *pianists of this department were formed into groups for chamber-music study. Each ensemble worked with a faculty member, classes generally being one hour and a half in length and meeting four times weekly.

Groups were formed with the intention of giving students the opportunity to play in ensembles of various sizes, to work with as many members of the faculty as possible and to cover a wide range of the varied styles of chamber-music composition.

A Chamber-Music Concert was given every Sunday morning (five in the Chamber Music Hall and one in the Theatre) and the programs were chosen by Gregor Piatigorsky, head of the Department, and William Kroll, Associate Head, from works studied during the previous weeks. Assignments for faculty members and works to be studied by the students were made by Ralph Berkowitz.

* PIANISTS IN DEPARTMENT II

Eloise Matthies
Frances Myska
Loretta Poto
Rose Marie Schutte
Clare Barker
Amelie Gonner
Cecile Leibovitz
Joyce Paull
Massimo Bogianckino
Leonard Pennario
Dina Koston

DEPARTMENTS II & IV CHAMBER MUSIC WORKS STUDIED 1949

ANDRILSSON

Octet flute-2 oboes-2 clarinets-bass clarinet-2 bassoons

BACH

Brandenburg Concerto No. 4 2 flutes-violin solo-2 violins-viola-cello-piano
Sonata from The Musical Offering flute - violin - cello - piano
Sonata 2 violins & piano
Sonatas Nos. 2 & 3 violin & piano

BARBER

Capricorn Concerto flute - oboe - trumpet - 2 violins - viola - cello - bass
Dover Beach mezzo-soprano & string quartet

BARTOK

String Quartet No. 2
String Quartet No. 6
Contrasts violin - clarinet - piano (3)

BEETHOVEN

Septet clarinet - bassoon - horn - violin - viola - cello - bass (3)
Sextet 2 horns - 2 violins - viola - cello
Quintet oboe - clarinet - bassoon - horn - piano
Quintet Opus 71 flute - oboe - clarinet - horn - bassoon
String Quartets Opus 18 No. 2
Opus 18 No. 4
Opus 18 No. 5
Opus 18 No. 6
Opus 59 No. 2
Opus 74
Opus 95 (2)
Opus 127
Opus 132
Trios Opus 1 No. 3 (2)
Opus 11 (2)
Opus 70 No. 1
Opus 97 (2)
Serenade Opus 25 flute - violin - viola
Sonatas violin & piano Opus 12 No. 1
Opus 24
Opus 47

BERGSMA

Quartet 2 trumpets - horn - trombone

BOCCHERINI

Trios Opus 9 2 violins & cello

BRAHMS

Sextet Opus 18
Sextet Opus 36
Quinetet Opus 88
Quintet Opus 34 piano & string quartet (3)
Quartet Opus 26 piano - violin - viola - cello
Quartet Opus 60 piano - violin - viola - cello
Trio Opus 8 (2)
Trio Opus 40 (4) violin - horn - piano
Trio Opus 87
Trio Opus 101
Trio Opus 114 clarinet - cello - piano
Sonata Opus 100 violin & piano
Sonata Opus 108 violin & piano

CASELLA

Serenata violin - cello - clarinet - bassoon - trumpet

CAZDEN

Four Directions 2 trumpets & 2 trombones

CHOPIN

Trio Opus 8

DEBUSSY

String Quartet
Sonata flute - viola - harp

DUBOIS

Suite No.2 2 flutes - oboe - 2 clarinets - horn - 2 bassoons

DVORAK

Piano Quintet A major
Bagatelles 2 violins - cello - piano
Trio (Dumky)
Terzetto 2 violins - viola

FAURE

Piano Quintet Opus 89
Piano Quartet Opus 15

FINE

Partita flute - oboe - clarinet - horn - bassoon

FRANCK

Piano Quintet F minor

GOOSSENS

Suite flute - violin - harp

HANDEL

Sonatas Opus 2 2 violins & piano

HAYDN

Notturno flute - oboe - 2 horns - 2 violins - 2 violas - cello (3)
Sinfonie Concertante oboe - bassoon - violin - cello - piano (2)
String Quartets Opus 33 No. 3 (2)
Opus 54 No. 1
Opus 64 No. 1
Opus 76 No. 1

HILL

Sextet flute - oboe - clarinet - bassoon - horn - piano

HINDEMITH

Quintet flute - oboe - clarinet - horn - bassoon
String Quartet No. 3
Sonata in E violin & piano
Sonata horn & piano

HUMMEL

Septet Opus 114 flute - clarinet - trumpet - violin - cello - bass - piano

IBERT

Trois Pieces Breves flute - oboe - clarinet - horn - bassoon

JONGEN

Concerto flute - oboe - clarinet - horn - bassoon (2)

JUON

Divertimento flute - oboe - clarinet - bassoon - horn - piano

KHACHATURIAN

Trio violin - viola - piano

MARTINU

Revue de Cuisine violin - cello - clarinet - bassoon - trumpet - piano
Sonatine 2 violins & piano (3)

MESSIAEN

Quatuor Pour La Fin Du Temps piano - clarinet - violin - cello

MENDELSSOHN

Octet Opus 20
Trio in C minor

MILHAUD

Suite flute - oboe - clarinet - horn - bassoon
Suite d'Apres Corrette oboe - clarinet - bassoon
Suite violin - clarinet - piano

MOZART

Serenade K. 375 2 oboes - 2 clarinets - 2 bassoons - 2 horns
Quintet K. 407 horn - violin - 2 violas - cello
Quintet K. 452 oboe - clarinet - horn - bassoon - piano (3)
Quinet K. 581 clarinet & string quartet
String Quintet G minor
Quartet K. 285 flute - violin - viola - cello
Piano Quartet G minor
String Quartets K. 421
K. 464
K. 458
K. 499
Trio in E
Trio in E flat clarinet - viola - piano

PISTON

Divertimento flute - oboe - clarinet - bassoon - 2 violins - viola - cello - bass (2)

POULENC

Sextuor flute - oboe - clarinet - bassoon - horn - piano
Sonata horn trumpet - trombone (2)

PROKOFIEFF

Ouverture on Yiddish Themes clarinet - 2 violins - viola - cello - piano
Quintet Opus 39 oboe - clarinet - violin - viola - bass
String Quartet Opus 92
Sonata Opus 56 2 violins (4)

RAVEL

String Quartet (2)
Trio

SHOSTAKOVITCH

Piano Quintet

SCHUBERT

Octet clarinet - bassoon - horn - 2 violins - viola - cello - bass
Quintet C major 2 violins - viola - 2 cellos
Forellen Quintet violin - viola - cello - bass - piano
String Quartet Opus 29
Trio Opus 99

SCHUMANN

Piano Quintet (3)
String Quartet Opus 41 No. 1
Trio D minor
Trio F major
Sonata A minor violin & piano

SOMERBY

Quintet flute - oboe - clarinet - horn - bassoon

STRAVINSKY

Octet flute - clarinet - 2 bassoons - 2 trumpets - 2 trombones

TAFFANEL

Quintet flute - oboe - clarinet - horn - bassoon

TELEMANN

Concerto 4 violins & piano

TOURNIER

Suite flute - violin - viola - cello - harp

TSCHAIKOWSKY

Trio A minor

VILLA LOBOS

Choros No. 2 flute & clarinet

VIVALDI

Concerto 3 violins & piano

D E P A R T M E N T T W O
C H A M B E R M U S I C

FIRST WEEK
July 4 1949

TUESDAY --- WEDNESDAY --- THURSDAY --- FRIDAY 1:30-3

Mr. Kroll MH 7
MOZART QUARTET K. 499
Libove vl
Collins vl
Karol vla
Jamieson vlc

Mr. Mayes MH 10
DVORAK PIANO QUINTET
Sh.Rosen vl
Sorenson vl
*Swift vla
*Wilmers vlc
#Schutte piano

Mr. Winograd MH 15
MOZART QUARTET K. 458
Steck vl
Levitt vl
Simonel vla
Tung vlc

Mr. Stagliano Studio B
MOZART QUINTET
*deLerma ob
Lutz cl
Rosenkranz bsn
Weimer hrn
Barker piano

Mr. Mazzeo MH 5
BARTOK CONTRASTS
Wilfinger vl
Schmidt cl
Paull piano

Mr. Mann MH 12
BEETHOVEN QUARTET
OPUS 18 No. 6
Baird vl
Murray vl
Denusek vla
*Coleman vlc

Mr.B.Zighera Cond.Rm.
DEBUSSY SONATA
Benton fl
*Brown vla
Fintz harp

Mr. Mager Studio C
BERGSMA QUARTET
O'Donnell trp
Johnson trp
*Stagliano hrn
Melick trb

Mr. Krips MH 2
BACH SONATA
Quersin vl
Schneeberger vl
Gonner piano

Mr. A.Zighera MH 6
HAYDN QUARTET OP.76 No.1
Staples vl
dePasquale vl
*Johnson vla
*Bisha vlc

Mr. Koff MH 8
BEETHOVEN TRIO OPUS 1 No.3
LaCouline vl
*Flexman vlc
Bogianckino piano

Mr. Hillyer MH 13
HAYDN QUARTET OPUS 33 No.3
Smith vl
Rubens vl
*Gee vla
*Brennand vlc

Mr. Laurent MH 11
JUON DIVERTIMENTO
White fl
Voth ob
Squire cl
*Pottle hrn
Jacobius bsn
*Matthies piano

THE * DENOTES TWO ASSIGNMENTS.

THE # DENOTES ASSIGNMENTS IN DEPARTMENTS TWO & FOUR.

P L E A S E C H E C K Y O U R N A M E.

D E P A R T M E N T T W O
C H A M B E R M U S I C

FIRST WEEK
July 4 1949

TUESDAY ---WEDNESDAY --- THURSDAY --- FRIDAY 3-4:30

Mr Krips MH 2
SCHUMANN PIANO QUINTET
Glazer vl
Ma Si Hon vl
*Brown vla
Saslow vlc
Koston piano

Mr. Knudson MH 10
DVORAK BAGATELLES
Schlichting vl
Cusimano vl
*Coleman vlc
#Poto piano

Mr. Fourel MH 15
BRAHMS QUINTET OP.88
Turkiewicz vl
Ravenal vl
*Swift vla
*Gee vla
*Wilmers vlc

Mr. Stagliano Studio B
HINDEMITH SONATA
*Stagliano hrn
Myska piano

Mr. Speyer MH 11
FINE PARTITA
Vornholt fl
Hewitt ob
Chertavian cl
Brewster bsn
*Pottle hrn

Mr. Zazofsky MH 13
BRAHMS PIANO QUINTET
Shub vl
Widoff vl
*Johnson vla
*Flexman vlc
Nadeau piano

Mr. Valkenier Studio A
HINDEMITH QUINTET
Goode fl
*deLerma ob
Chassman cl
Leuba hrn
Kasow bsn

Mr. Mazzeo MH 8
BRAHMS TRIO OP.114
Politzer cl
*Bisha vlc
*Matthies piano

Mr. Bedetti MH 7
SCHUBERT TRIO OP.99
K. Rosen vl
Neumann vlc
Leibovitz piano

Mr. Hansen MH 12
BEETHOVEN SONATA OP. 47
Federowski vl
Pool piano

Mr. Lehner MH 6
BARTOK QUARTET No. 2
Grau vl
Chalfant vl
Mr.Lehner vla
*Brennand vlc

Mr. Mager Studio C
POULENC SONATA
Goldstein hrn
Nashan trp
Schneider trb

THE * DENOTES TWO ASSIGNMENTS.

THE # DENOTES ASSIGNMENTS IN DEPARTMENTS TWO & FOUR.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T T W O
C H A M B E R M U S I C

SECOND WEEK
July 11 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 1:30 - 3

Mr.Mazzeo MH 2
MESSIAEN QUATUOR

*Matthies	piano
Chassman	cl
Chalfant	vl
*Bisha	vlc

Mr.Kroll MH 7
BRAHMS SEXTET Op.36

*Grau	vl
Quersin	vl
Brown	vla
*Denusek	vla
Jamieson	vlc
*Brennand	vlc

Mr. Fourel MH 15
MOZART PIANO QUARTET No.1 G MINOR

Steck	vl
*Eleftherakis	vla
*Coleman	vlc
Pennario	piano

Mr. Allard Studio A
DUBOIS SUITE No.2

Benton	fl
*Goode	fl
Simms	ob
Lutz	cl
*Squire	cl
Leuba	hrn
Jacobius	bsn
Rosenkranz	bsn

Mr.Speyer Studio C
FINE PARTITA

Vornholt	fl
Hewitt	ob
*Chertavian	cl
*Brewster	bsn
Pottle	hrn

Mr.Mann MH 14
SCHUBERT QUARTET Op.29

Schneeberger	vl
LaCouline	vl
*Simonel	vla
Tung	vlc

Mr. Koff Studio B
HANDEL SONATAS Op.2

Sorenson	vl
Federowski	vl
#Barker	piano

Mr.Winograd MH 14A
HAYDN QUARTET Op.54-1

Hawver	vl
Shub	vl
*Swift	vla
*Saslow	vlc

Mr. Hansen MH 13
BRAHMS SONATA No.2

Smith	vl
*Myska	piano

Mr.Bedetti MH 8
SCHUBERT TRIO Op. 99

K. Rosen	vl
*Radley	vlc
#Leibovitz	piano

Mr. B.Zighera Artist Rm.
TOURNIER SUITE

White	fl
*Wilfinger	vl
*Gee	vla
*Wilmers	vlc
Averill	harp

Mr. A.Zighera MH 10
RAVEL TRIO

Glazer	vl
Flexman	vlc
#Paull	piano

Mr.Hillyer MH 12
KHACHATURIAN TRIO

Sh. Rosen	vl
*Karol	vla
Bogianckino	piano

Mr. de Pasquale MH 5
MOZART TRIO E FLAT

Politzer	cl
*Johnson	vla
Koston	piano

Mr. Knudson MH 11
HINDEMITH SONATA in E

Murray	vl
Schutte	piano

THE * DENOTES TWO ASSIGNMENTS.

THE # DENOTES ASSIGNMENTS IN DEPARTMENTS TWO & FOUR.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T T W O
C H A M B E R M U S I C

SECOND WEEK
July 11 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 3-4:30

Mr. Foss MH 7
CHOPIN TRIO
Baird vl
Meredith vlc
*Matthies piano

Mr.Krips MH 8
BRAHMS QUARTET OP. 26
Libove vl
*Eleftherakis vla
*Saslow vlc
*Myska piano

Mr. Kroll MH 11
MOZART QUINTET
G MINOR
*Grau vl
Ravenal vl
*Karol vla
*Simonel vla
*Wilmers vlc

Mr. Valkenier Studio A
MOZART QUINTET
Voth ob
*Chertavian cl
*Brewster bsn
Goldstein hrn
Gonner piano

Mr.A.Zighera MH 6
HAYDN QUARTET Op. 76-1
Staples vl
de Pasquale vl
*Johnson vla
*Bisha vlc

Mr. Stagliano Studio B
BEETHOVEN SEPTET
Schmidt cl
Kasow bsn
Weimer hrn
Turkiewicz vl
*Gee vla
*Coleman vlc
Smith cb

Mr.Zazofsky MH 12
PROKOFIEFF SONATA
Widoff vl
Rubens vl

Mr.Lehner MH 2
HINDEMITH QUARTET No.3
Ma Si Hon vl
*Wilfinger vl
Mr. Lehner vla
*Radley vlc

Mr.Resnikoff MH 10
PROKOFIEFF OUVERTURE
*Squire cl
Cusimano vl
Levitt vl
*Swift vla
*Brennand vlc
Hirsh piano

Mr.Laurent MH 13
BEETHOVEN SERENADE Op.25
*Goode fl.
Schlichting vl.
*Denusek vla

Mr. Mager Studio C
CAZDEN DIRECTIONS
Hois trp
Nashan trp
Melick trb
Schneider trb

THE * DENOTES TWO ASSIGNMENTS.

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PLEASE CHECK YOUR NAME.

D E P A R T M E N T T W O — THIRD WEEK
C H A M B E R M U S I C — July 18 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 1:30-3

Mr. Bedetti MH 11
FAURE PIANO QUARTET No.1
Wilfinger vl
*Gee vla
*Brennand vlc
Paull piano

Mr.Speyer Studio B
ANDRIESSON OCTET
*Goode fl
*Voth ob
*de Lerma ob
*Politzer cl
*Squire cl
*Lutz B.cl
*Kasow bsn
*Rosenkranz bsn

Mr. Mann MH 13
HINDEMITH 8 PIECES
Smith vl
Rubens vl
*Simonel vla
*Coleman vlc

Mr.Winograd MH 12
BEETHOVEN TRIO Op.70-1
*Grau vl
*Jamieson vlc
Koston piano

Mr. Kroll MH 7
SCHUMANN QUARTET Op.41-1
Glazer vl
La Couline vl
*Eleftherakis vla
*Meredith vlc

Mr.Mazzeo MH 2
MESSIAEN QUATUOR
Matthies piano
Chassman cl
Chalfant vl
Bisha vlc

Mr.Resnikoff MH 15
MOZART QUARTET K. 421
Schlichting vl
Sh. Rosen vl
*Johnson vla
*Wilmers vlc

Mr.Fourel MH 10
BEETHOVEN TRIO Op.97
Spolar vl
*Radley vlc
Myska piano

Mr.Allard Studio A
MILHAUD SUITE D'APRES
CORRETTE & PISTON #
THREE PIECES
Hewitt ob
Chertavian cl
Jacobius bsn
- - - -
White fl
Chertavian cl
Jacobius bsn

Mr. Kazofsky MH 8
FRANCK QUINTET
*Schneeberger vl
Cusimano vl
*Denusek vla
Saslow vlc
#Leibovitz piano

Mr. Valkenier MH 6
MOZART QUINTET K. 407
Goldstein hrn
*Quersin vl
*Karol vla
*Swift vla
*Flexman vlc

Mr.Zeitlin Studio C
MARTINU SONATINE
Levitt vl
Murray vl
Poto piano

Mr. Foss Studio E
IN GRATO JUBILO
Benton fl
Simms ob
Schmidt cl
Brewster bsn
Leuba hrn
O'Donnell trp
Nashan trp
Johnson trp
Melick trb
Schneider trb
Curtis cb

THE * DENOTES TWO ASSIGNMENTS.

THE # DENOTES ASSIGNMENTS IN DEPARTMENTS TWO & FOUR.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T T W O
C H A M B E R M U S I C

THIRD WEEK
July 18 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 3-4:30

Mr. Kroll MH 7
BRAHMS SEXTET Opus 36

*Grau	vl
*Quersin	vl
Brown	vla
*Eleftherakis	vla
*Jamieson	vlc
*Brennand	vlc

Mr. Lehner MH 10
BRAHMS SEXTET No. 1

Ma Si Hon	vl
de Pasquale	vl
Mr.Lehner	vla
*Johnson	vla
*Radley	vlc
*Coleman	vlc

Mr.Knudson MH 14A
PROKOFIEFF SONATA

Shub	vl
Sorenson	vl

Mr.Valkenier MH 8
BRAHMS TRIO Op.40

*Schneeberger	vl
Wade	hrn
Gonner	piano

Mr. Krips MH 12
SCHUBERT QUINTET

Baird	vl
*Karol	vla
*Flexman	vlc
Benner	cb
Pennario	piano

Mr.Bernstein Studio C
MILHAUD SUITE

Turkiewicz	vl
*Squire	cl
Bogianckino	piano

Mr.de Pasquale MH 15
DVORAK TERZETTO

Ravenal	vl
Federowski	vl
*Denusek	vla

Mr.Stagliano Studio B
HILL SEXTET

Vornholt	fl
*de Lerma	ob
*Lutz	cl
*Rosenkranz	bsn
Pottle	hrn
Barker	piano

Mr. Bedetti MH 11
BEETHOVEN QUARTET Op.95

Staples	vl
Libove	vl
*Swift	vla
*Meredith	vlc

Mr. Koff MH 6
HAYDN QUARTET Op.64-1

Steck	vl
Widoff	vl
*Gee	vla
Tung	vlc

Mr.Hillyer MH 13
BEETHOVEN QUARTET Op.18-2

K.Rosen	vl
Hawver	vl
*Simonel	vla
*Wilmers	vlc

Mr.Laurent Studio A
IBERT QUINTET

*Goode	fl
*Voth	ob
*Politzer	cl
*Kasow	bsn
Weimer	hrn

THE * DENOTES TWO ASSIGNMENTS.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T S T W O & F O U R FOURTH WEEK
C H A M B E R M U S I C July 25 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 9-10:30

Mr. Kroll MH 7
BRAHMS SEXTET OPUS 36

*Grau	vl
*Quersin	vl
Brown	vla
*Eleftherakis	vla
Jamieson	vlc
*Brennand	vlc

Mr.Bedetti MH 2
BEETHOVEN QUARTET Op.95

Staples	vl
Libove	vl
*Karol	vla
*Meredith	vlc

Mr.Kechley Studio C
KECHLEY DANCES

Vornholt	fl
Hewitt	ob
*Chertavian	cl
Brewster	bsn
Pottle	hrn

Mr.Zeitlin MH 10
TELEMANN CONCERTO

Hawver	vl
Ravenal	vl
Widoff	vl
Federowski	vl
Schutte	piano

Ralph Berkowitz MH 5
BARBER DOVER BEACH

*Chelfant	vl.
*Turkiewicz	vl.
*Brown	vla.
*Jamieson	vlc.
Ritzenhein	voice

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 10:30-12

Mr.Mann MH 8
BEETHOVEN SEPTET

Appelbaum	cl
Rabin	bsn
Barrington	hrn
Ritzenhein	vl
*Gee	vla
*Wilmers	vlc
Benner	cb

Mr.Bedetti MH 2
MENDELSSOHN OCTET

Tjaden	vl
Login	vl
Stone	vl
Nahmensen	vl
Oppelt	vla
*Johnson	vla
*Radley	vlc
Levy	

Mr. Koff MH 10
HUMMEL SEPTET Op.114

Bogianckino	piano
Crocker & Grass	fl
Eresman	cl
Cutler	trp
Smith	vl
*Coleman	vlc
Mori	cb

Mr.Zeitlin MH 12
BARTOK CONTRASTS

Kernerman	vl
*Lutz	cl
Matthies	piano

Mr.Hillyer Studio B
HAYDN SINFONIA CONCERT.

Hopkins	ob
Pizzonia	bsn
*Cusimano	vl
Lundgren	vlc
Poto	piano

Mr.Winograd MH 7
HAYDN NOTTURNO

Petkoff	fl
Lurie	ob
Mackey	hrn
Kenney	hrn
Krupenye	vl
Sorenson	vl
Ponder	vla
*Simonel	vla
Kravitz	vlc

Mr. Kroll MH 5
BEETHOVEN QUARTET Op.74

*Baird	vl
Spolar	vl
*Denusek	vla
*Flexman	vlc

Mr.Bernstein MH 15
SCHUMANN QUINTET

Shub	vl
Rubinstein	vl
Asch	vla
Zurbrugg	vlc
Gonner	piano

THE * DENOTES TWO ASSIGNMENTS.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T S T W O & F O U R
C H A M B E R M U S I C

FOURTH WEEK
July 25 1949

TUESDAY 1:15-2:30 SATURDAY 2-3:30

Mr.Valkenier Studio A
MOZART QUINTET K. 407

Goldstein	hrn
*Quersin	vl
*Karol	vla
Swift	vla
*Flexman	vlc

Mr. Mazzeo MH 8
PROKOFIEFF QUINTET

Voth	ob
Squire	cl
Schneeberger	vl
*Eleftherakis	vla
Curtis	cb

Mr.Stagliano Studio C
POULENC SONATA

Weimer	hrn
Hois	trp
Melick	trb

Mr.Lehner MH 5
BEETHOVEN QUARTET Op.132

Wilfinger	vl
Chalfant	vl
Mr.Lehner	vla
*Brennand	vlc

Mr.Zazofsky MH 11
BRAHMS TRIO Op.87

Sh. Rosen	vl
Tung	vlc
Koston	piano

Mr.Hansen MH 12
BRAHMS SONATA NO. 3

*Cusimano	vl
Leibovitz	piano

Mr. Mager Studio B
CASELLA SERENATA

Ma Si Hon	vl
*Meredith	vlc
Chassman	cl
Kasow	bsn
Nashan	trp

Mr.B.Zighera Cond.R.
GOOSSENS SUITE

White	fl
*Grau	vl
Rushford	harp

Mr.Laurent MH 6
BEETHOVEN QUINTET Op.71

Benton	fl
de Lerma	ob
*Lutz	cl
Leuba	hrn
Nedberg	bsn

Mr.Resnikoff Barn 3
BEETHOVEN SONATA #4

Steck	vl
Myska	piano

Mr. Krips MH 10
FRANCK QUINTET

LaCouline	vl
Levitt	vl
*Gee	vla
*Wilmers	vlc
Pennario	piano

Mr.A.Zighera MH 2
SCHUBERT OCTET

*Chertavian	cl
Jacobius	bsn
Wade	hrn
K.Rosen	vl
Murray	vl
*Johnson	vla
Bisha	vlc
Thompson	cb

Mr.Speyer Studio E
PISTON DIVERTIMENTO

Goode	fl
Simms	ob
Schmidt	cl
Rosenkranz	bsn
Glazer	vl
dePasquale	vl
*Denusek	vla
Saslow	vlc
Smith	cb

Mr. Fourel MH 15
BEETHOVEN QUARTET 18-4

Rubens	vl
Schlichting	vl
*Simonel	vla
*Coleman	vlc

Mr. Foss MH 7
MOZART TRIO No. 6

Turkiewicz	vl
*Radley	vlc
Paull	piano

Mr. Knudson MH 13
SCHUMANN SONATA A MINOR

*Baird	vl
Barker	piano

THE * DENOTES TWO ASSIGNMENTS.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T S T W O & F O U R
C H A M B E R M U S I C

FIFTH WEEK
August 1 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 9-10:30

Mr. Bedetti MH 2
RAVEL QUARTET

*Staples	vl
*Libove	vl
Karol	vla
*Meredith	vlc

Mr. Mann MH 11
BRAHMS QUARTET Op.60

K. Rosen	vl
*Swift	vla
*Coleman	vlc
Bloomfield	piano

Mr. Winograd MH 12
SCHUMANN TRIO F MAJOR

Cusimano	vl
Sesow	vlc
Barker	piano

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 10:30-12

Mr. Kroll MH 7
MENDELSSOHN OCTET

Wilfinger	vl
Ritzenhein	vl
Krupenye	vl
Kernerman	vl
*Brown	vla
Oppelt	vla
*Flexman	vlc
Levy	vlc

Mr. Bernstein MH 10
BEETHOVEN SEPTET

Eresman	cl
*Rosenkranz	bsn
Mackey	hrn
Steck	vl
*Simonel	vla
Zurbrugg	vlc
Thompson	cb

Mr. Winograd MH 12
MOZART QUINTET K.452

Hopkins	ob
Schmidt	cl
Rabin	bsn
Kenney	hrn
Krasnopolsky	piano

Mr. Bedetti MH 2
BRAHMS TRIO Op.40

Barrington	hrn
Ma Si Hon	vl
Matthies	piano

Mr. Zeitlin MH 8
BRAHMS QUINTET

Tjaden	vl
Rubinstein	vl
Ponder	vla
Lundgren	vlc
*Leibovitz	piano

Mr. Mann MH 11
BACH SONATA FROM THE MUSICAL OFFERING

Petkoff	fl
Hawver	vl
Kravitz	vlc
Myska	piano

Mr. Hillyer Studio C
PISTON DIVERTIMENTO

Grass	fl
Lurie	ob
Appelbaum	cl
Pizzonia	bsn
Shub	vl
Login	vl
Asch	vla
*Wilmers	vlc
Benner	cb

Mr. Koff Studio A
HAYDN NOTTURNO

Crocker	fl
Miller	ob
* Pottle	hrn
Spencer	hrn
Stone	vl
Nahmensen	vl
*Johnson	vla
*Swift	vla
*Tung	vlc

THE * DENOTES TWO ASSIGNMENTS.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T S T W O & F O U R
C H A M B E R M U S I C

FIFTH WEEK
August 1 1949

TUESDAY & THURSDAY 1:15-2:30 and SATURDAY 2-3:30

Mr.Piatigorsky Hawth.2
SCHUBERT QUINTET

Glazer	vl
*Libove	vl
*Brown	vla
Jamieson	vlc
Radley	vlc

Mr. Laurent Studio D
VILLA LOBOS CHOROS #2

Goode	fl
Lutz	cl

Mr.Stagliano Studio C
BEETHOVEN SEXTET

Goldstein	hrn
*Pottle	hrn
Baird	vl
Murray	vl
*Johnson	vla
*Tung	vlc

Mr.A.Zighera MH 5
BRAHMS TRIO Op. 8

de Pasquale	vl
Bisha	vlc
Paull	piano

Mr. Hansen MH 10
SCHUMANN QUINTET

Chalfant	vl
Smith	vl
Denusek	vla
*Coleman	vlc
Pennario	piano

Mr. Speyer MH 2
JONGEN CONCERTO

White & Vornholt	fl
Simms & de Lerma	ob
Squire	cl
*Rosenkranz	bsn
Leuba	hrn

Mr. Foss Studio E
STRAVINSKY OCTET

Benton	fl
Chertavian	cl
Jacobius	bsn
Kasow	bsn
Hois	trp
Nashan	trp
Melick	trb
Schneider	trb

Mr. Pasquale MH 8
FAURE QUINTET Op.89

Koston	piano
Grau	vl
Schlichting	vl
Gee	vla
*Wilmers	vlc

Mr.Mayes MH 15
DVORAK DUMKY TRIO

La Couline	vl
*Meredith	vlc
Poto	piano

Mr.Zazofsky MH 12
MOZART CONCERTONE

Ravenal	vl
Widoff	vl
Schutte	piano

Mr.Knudson MH 11
MARTINU SONATINE

Sorensen	vl
Spolar	vl
*Leibovitz	piano

Mr. Mazzeo Studio B
PROKOFIEFF QUINTET

Voth	ob
Chassman	cl
*Staples	vl
Eleftherakis	vla
Curtis	cb

Mr. Valkenier Studio A
BEETHOVEN QUINTET

Hewitt	ob
Politzer	cl
Nedberg	bsn
Weimer	hrn
Gonner	piano

Mr. Lehner MH 6
BARTOK 6th QUARTET

Quersin	vl
Schneeberger	vl
Mr. Lehner	vla
Brennand	vlc

Mr. Resnikoff MH 13
PROKOFIEFF SONATA

Turkiewicz	vl
Sh. Rosen	vl

Mr. Krips MH 7
DVORAK QUINTET

Levitt	vl
Rubens	vl
*Simonel	vla
*Flexman	vlc
Bogianckino	piano

THE * DENOTES TWO ASSIGNMENTS.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T S T W O & F O U R
C H A M B E R M U S I C

SIXTH WEEK
August 8 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 9-10:30

Mr. Hillyer MH 6
BEETHOVEN QUARTET 59-2

Grau	vl
*Turkiewicz	vl
*Johnson	vla
*Saslow	vlc

Mr. Koff MH 12
MENDELSSOHN TRIO #2

Smith	vl
*Coleman	vlc
Bogianckino	piano

Mr. Zeitlin MH 8
PROKOFIEFF QUARTET 92

Chalfant	vl
*Cusimano	vl
*Eleftherakis	vla
*Bisha	vlc

Mr. Bernstein MH 10
SHOSTAKOVITCH QUINTET

*Baird	vl
Hawver	vl
Gee	vla
*Wilmers	vlc
Barker	piano

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 10:30-12

Mr. Kroll MH 7
MENDELSSOHN OCTET

*Wilfinger	vl
Ritzenhein	vl
Krupenye	vl
Steck	vl
*Brown	vla
Oppelt	vla
* Flexman	vlc
Levy	vlc

Mr. Bedetti MH 2
POULENC SEXTUOR

Crocker	fl
Hopkins & Miller	ob
Squire	cl
Pizzonia	bsn
Barrington & Mackey	hrn
Paull	piano

Mr. Mann MH 12
BARTOK CONTRASTS

Staples	vl
Eregman	cl
Pennarto	piano

Mr. Hillyer MH 8
MARTINU REVUE DE CUISINE

Pasquale	vl
Lundgren	vlc
Schmidt	cl
Rabin	bsn
Johnson	trp
Matthies	piano

Mr. Zeitlin MH 15
BRAHMS TRIO OP.40

Kenney & Spencer	hrn
La Couline	vl
Myska	piano

Mr. Winograd MH 10
MOZART QUINTET K. 581

Appelbaum	cl
Login	vl
Rubinstein	vl
*Denusek	vla
*Tung	vlc

Mr. Koff MH 13
HAYDN SINFONIA CONCERT.

Lurie	ob
*Rosenkranz	bsn
Tjaden	vl
Zurbrugg	vlc
*Krasnopolsky	piano

BACH BRANDENBURG CONCERTO NO. 4
Mr. Bernstein Studio E

Petkoff	fl
Grass	fl
Kernerman (solo)	vl
Widoff	vl
Stone	vl
Nahmensen	vl
Asch	vla
Ponder	vla
Kravitz	vlc
Schutte	piano

THE * DENOTES TWO ASSIGNMENTS.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T S T W O & F O U R
C H A M B E R M U S I C

SIXTH WEEK
August 8 1949

MONDAY 4:15-5:45 THURSDAY 1:15-2:30 SATURDAY 2-3:30

Mr. Foss Hawthorne 2
STRAVINSKY OCTET

White	fl
Chertavian	cl
Jacobius	bsn
Kasow	bsn
Hois	trp
Nashan	trp
Melick	trb
Schneider	trb

Mr. Speyer Studio E
BARBER CAPRICORN CONCERTO

Goode	fl
Voth	ob
Ostrowski	trp
Glazer	vl
Sh. Rosen	vl
*Johnson	vla
Jamieson	vlc
Smith	cb

Mr. Mayes MH 13
SCHUMANN TRIO D MINOR

Shub	vl
*Flexman	vlc
*Paull	piano

Mr. Valkenier Studio B
BRAHMS TRIO OP. 40

*Cusimano	vl
Leuba	hrn
*Krasnopolsky	piano

Mr.A.Zighera MH 7
BEETHOVEN TRIO OP.97

*Wilfinger	vl
*Bisha	vlc
Leibovitz	piano

Mr. Hansen MH 15
VIVALDI CONCERTO

Murray	vl
Ravenal	vl
Federowski	vl
Foto	piano

Mr. Lehner MH 6
BARTOK 6th QUARTET

Quersin	vl
Schneeberger	vl
Mr. Lehner	vla
Brennand	vlc

Mr. Knudson MH 11
BEETHOVEN TRIO Op.11

Lutz	cl
*Tung	vlc
Bloomfield	piano

Mr. Mazzeo Studio A
SOWERBY QUINTET

Benton	fl
Simms	ob
Chassman	cl
*Rosenkranz	bsn
Goldstein	hrn

Mr. Kroll MH 2
BEETHOVEN QUARTET OP.127

Ma Si Hon	vl
K. Rosen	vl
Karol	vla
Radley	vlc

Mr. Krips MH 5
TSCHAIKOVSKY TRIO

Libove	vl
Meredith	vlc
Koston	piano

Mr. Resnikoff MH 10
BRAHMS QUINTET OP. 34

Schlichting	vl
Levitt	vl
Swift	vla
*Coleman	vlc
Gonner	piano

Mr. Zazofsky MH 12
HAYDN QUARTET OP. 54-2

Rubens	vl
Sorenson	vl
Simonel	vla
*Wilmers	vlc

Mr. Laurent MH 8
HAYDN NOTTURNO

Vornholt	fl
Hewitt	ob
Weimer	hrn
Pottle	hrn
*Baird	vl
*Turkiewicz	vl
*Eleftherakis	vla
*Denusek	vla
*Saslow	vlc

THE * DENOTES TWO ASSIGNMENTS.

PLEASE CHECK YOUR NAME.

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

First Concert of Chamber Music by Members of Department II

Sunday, July 10, 1949 at 10:15 a.m.---Chamber Music Hall

P R O G R A M

M o z a r t — String Quartet in D major, K. 499

I Allegretto
II Menuetto: Allegretto
III Adagio
IV Allegro

Violins - Charles Libove and Jan Turkiewicz
Viola - Robert Karol
Violoncello- Robert Jamieson

(Coached by Mr. William Kroll)

B a r t o k — Contrasts for Violin, Clarinet and Piano

I Verbunkos (Recruiting Dance)
II Piheno (Relaxation)
III Sebes (Fast Dance)

Violins - Gottfried Wilfinger
Clarinet - Harry Schmidt
Piano - Joyce Paull

(Coached by Mr. Rosario Mazzeo)

S c h u m a n n — Quintet for Piano and Strings in E-flat, Op. 44

I Allegro brillante
II In modo d'una marcia: Un poco largamente
III Scherzo: Molto vivace
IV Allegro, ma non troppo

Violins - Esther Glazer and Ma Si Hon
Viola - Beatrice Brown
Violoncello- Mary Ann Meredith
Piano - Dina Koston

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert of Chamber Music by Members of Department II

Sunday, July 17, 1949 at 10:15 a.m. --- Chamber Music Hall

P R O G R A M

H a y d n — String Quartet in G major, Opus 76, No. 1

I Allegro con spirito
II Adagio sostenuto
III Menuetto: Presto
IV Finale: Allegro, ma non troppo

Violins - Gordon Staples and Robert de Pasquale
Viola - Mildred Johnson
Violoncello - Edward Bisha

(Coached by Mr. Alfred Zighera)

F i n e — Partita for Wind Quintet

I Introduction; Theme
II Variation
III Interlude
IV Gigue
V Coda

Flute - David Vornholt
Oboe - Burton Hewitt
Clarinet - Diran Chertavian
Bassoon - Theodore Brewster
Horn - Ralph Pottle, Jr.

(Coached by Mr. Louis Speyer)

S c h u b e r t — Trio in B-flat, Opus 99

I Allegro moderato
II Andante un poco mosso
III Scherzo: Allegro
IV Rondo: Allegro vivace

Violin - Kensley Rosen
Violoncello - Joan Radley
Piano - Cecile Leibovitz

(Coached by Mr. Jean Bedetti)

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert of Chamber Music by Members of Department II

Sunday, July 24, 1949 at 10:15 a.m.----Chamber Music Hall

P R O G R A M

M e s s i a e n — Quartet for the End of Time

In homage to the Angel of the Apocalypse Who Raises Her Hand toward Heaven Saying, "There Shall Be No More Time"

I Liturgy of Crystal: Very moderate
Violin, Clarinet, Violoncello and Piano

II Vocalise for the Angel Who Announces the End of Time: Robust, moderate
Violin, Clarinet, Violoncello and Piano

III The Deep of the Birds: Slow, expressive and sad
Clarinet Solo

IV Intermezzo: Decided, moderate, a little lively
Violin, Clarinet and Violoncello

V Praise to the Eternity of Jesus: Infinitely slow, ecstatic
Violoncello and Piano

VI Dance of Fury, for the Seven Trumpets: Decided, vigorous
Violin, Clarinet, Violoncello and Piano

VII Confusion of Rainbows, for the Angel Who Announces the End of Time: Dreamlike, almost slow
Violoncello and Piano

VIII Praise for the Immortality of Jesus: Extremely slow and tender, ecstatic
Violin and Piano

Violin - Paul Chalfant
Clarinet - Edmund Chassman
Violoncello - Edward Bisha
Piano - Eloise Matthies

(Coached by Mr. Rosario Mazzeo)

S C H U M A N N — String Quartet in A minor, Opus 41, No. 1

I Introduzione: Andante espressivo; Allegro
II Scherzo: Presto; Intermezzo
III Adagio
IV Presto

Violins - Esther Glazer and Charles Libove
Viola - Eleftherios Eleftherakis
Violoncello - Mary Meredith

(Coached by Mr. William Kroll)

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Fourth Concert of Chamber Music by Members of Department II

Sunday, July 31, 1949 at 10:45 a.m. - - Chamber Music Hall

PROGRAM

Mozart — Quintet in E-flat for Horn and Strings, K. 407

I Allegro
II Andante
III Allegro

Horn	-	Arthur Goldstein
Violin	-	Myriam Quersin
Viola	-	Robert Karol
Viola	-	Cynthia Swift
Violoncello	-	George Flexman

(Coached by Mr. Willem Valkenier)

Brahms — String Sextet in G major, Opus 36

I Allegro non troppo
II Scherzo: Allegro non troppo
III Adagio
IV Poco allegro

Violin	-	Gideon Grau
Violin	-	Myriam Quersin
Viola	-	Beatrice Brown
Viola	-	Eleftherios Eleftherakis
Violoncello	-	Robert Jamieson
Violoncello	-	Charles Brennand

(Coached by Mr. William Kroll)

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Fifth Concert of Chamber Music by Members of Department II

Sunday, August 7, 1949 at 10:45 a.m. - Chamber Music Hall

P R O G R A M

B e e t h o v e n — String Quartet in F minor, Opus 95

I Allegro con brio
II Allegretto, ma non troppo
III Allegro assai vivace, ma serioso
IV Larghetto espressivo; Allegretto agitato

Violin - Gordon Staples
Violin - Charles Libove
Viola - Robert Karol
Violoncello - John Meredith

(Coached by Mr. Jean Bedetti)

V i l l a - L o b o s — Choros No. 2

Flute - Byron Goode
Clarinet - Warren Lutz

(Coached by Mr. Georges Laurent)

P r o k o f i e f f — Quintet, Opus 39

I Theme and Variations: Moderato
II Andante energico
III Allegro sostenuto, ma con brio
IV Adagio pesante
V Allegro precipitato, ma non troppo presto
VI Andantino

Oboe - Duane Voth
Clarinet - Edmund Chassman
Violin - Gordon Staples
Viola - Eleftherios Eleftherakis
Contrabass - William Curtis

(Coached by Mr. Rosario Mazzeo)

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Sixth Concert of Chamber Music by Members of Department II

Sunday, August 14, 1949 at 10:45 a.m. - Theatre-Concert Hall

P R O G R A M

S t r a v i n s k y — Octet for Wind Instruments

I Sinfonia: Lento; Allegro moderato
II Tema con variazione: Andantino
III Finale: Tempo giusto

Flute	- Dorothy White	Trumpet	- Charles Hois
Clarinet	- Diran Chertavian	Trumpet	- Rudolph Nashan
Bassoon	- Gunter Jacobius	Trombone	- John Melick
Bassoon	- Norman Kasow	Trombone	- Bernard Schneider

(Coached and Conducted by Mr. Lukas Foss)

M e n d e l s s o h n — Octet for String Instruments in E-flat, Opus 20

I Allegro moderato ma con fuoco
II Andante
III Scherzo: Allegro leggierissimo
IV Presto

Violin	- Gottfried Wilfinger	Viola	- Beatrice Brown
Violin	- Robert Ritzenhein	Viola	- Robert Oppelt
Violin	- Ira Krupenye	Cello	- George Flexman
Violin	- Vern Steck	Cello	- Barbara Levy

(Coached by Mr. William Kroll)

B A L D W I N P I A N O

D E P A R T M E N T T H R E E C O M P O S I T I O N

The guest instructor in the Composition Department in 1949 was the eminent French composer Oliver Messiaen.

As in former seasons the work of the department was divided into two classes; Aaron Copland's with eight students and Mr. Messiaen's with ten. In addition, nine students were accepted this season as Attached to this Department. They received individual instruction from Irving Fine and at times met with the combined Composition Classes.

The composition student's schedule was as usual left almost completely free so that their time could be used to the best advantage for individual work.

Jurriaan Andriessen (Utrecht, Netherlands) an Attached student, was invited by Mr. Copland to compose a short orchestral work, which he named "A Tanglewood Ouverture", for use in a film which was made in Tanglewood by The State Department.

Six Composer's Concerts were given under the supervision of Mr. Copland and Mr. Fine.

DEPARTMENT THREE COMPOSITION

MR. COPLAND'S CLASS.

Martin Boykan	Jack Druckman
Joseph Harnell	Gerald Kechley
Edward Lewis	Mark Bucci
Lee Pockriss	Samuel Adler

MR. MESSIAEN'S CLASS

Easley Blackwood	Jack Fitzer
Harry Freedman	Lockrem Johnson
Sidney Palmer	Carlos Riesco
Irving Mopper	Robert Turner
Jean Catoire	Herman Berlinski

STUDENTS ATTACHED TO THE COMPOSITION DEPARTMENT.

Leonard Pennario	Hector Campos-Parsi
Ben-Zion Orgad-Bushel	Adele Levin
Norman Sherman	David Cohen
Elliot Kaplan	Einar Englund
Jurrian Andriesson	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT THREE
COMPOSITION

FIRST WEEK
July 4 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:30-11 Boykan MH 4 Blackwood SEDGWICK	9:30-11 Harnell MH 4 Freedman SEDGWICK	9:30-11 Lewis MH 4 Palmer SEDGWICK	9:30-11 Pockriss MH 4 Mopper SEDGWICK	9:30-11 Catoire SEDGWICK	
11-12:30 Druckman MH 4 Fitzer SEDGWICK	11-12:30 Kechley MH 4 Johnson SEDGWICK	11-12:30 Bucci MH 4 Riesco SEDGWICK	11-12:30 Adler MH 4 Turner SEDGWICK		
	1:30-3 Composition Class MR.COPLAND MH 4 MR.MESSIAEN SEDG.		1:30-3 Composition Class MR.COPLAND MH 4 MR.MESSIAEN SEDG.	2-3 Music of the 20s. CH.M.H.	
3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT THREE
COMPOSITION

SECOND WEEK
July 11, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9;30-11 Boykan MH4	9;30-11 Harnell MH4	9;30-11 Lewis MH4	9;30-11 Pockriss MH4		
11-12;30 Druckman MH4	11-12;30 Kechley MH4	11-12;30 Bucci MH4	11-12;30 Adler MH4		
	1;30-3 Composition Class MR. COPLAND MH4		1;30-3 Composition Class MR. COPLAND MH4	2-3 Music of the 20's CH.M. H.	
2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	

MR. MESSIAEN'S STUDENTS WILL FOLLOW SCHEDULE ASSIGNED BY HIM

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT THREE
COMPOSITION

THIRD WEEK
July 18, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9;30-11 Boyken MH 4	9;30-11 Harnell MH 4	9;30-11 Lewis MH4	9;30-11 Pockriss MH4		
11-12;30 Druckman MH4	11-12;30 Hedley MH4	11-12;30 Bucci MH4	11-12;30 Adler MH4		
	1;30-3 Composition Class MR. COPLAND MH4		1;30-3 Composition Class MR. COPLAND MH4	2-3 Music of the 20's CH. M. H.	
2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
		MR. MESSIAEN'S STUDENTS WILL FOLLOW SCHEDULE ASSIGNED BY HIM			

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT THREE
COMPOSITION

FOURTH WEEK
July 25, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9;30-11 Boyken MH4	9;30-11 Harnell MH 4	9;30-11 Lewis MH4	9;30-11 Pockriss MH 4		
11-12;30 Druckman MH4	11-12;30 Kechley MH4	11-12;30 Bucci MH4	11-12;30 Adler MH 4		
	1;30-3 Composition Class MR. COPLAND MH4		1;30-3 Composition Class MR. COPLAND MH4	2-3 Music of the 20's CH. M. H.	
2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	

MR. MESSIAEN'S STUDENTS WILL FOLLOW SCHEDULE ASSIGNED BY HIM

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT THREE
COMPOSITION

FIFTH WEEK
August 1, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9;30-11 Boyken MH 4	9;30-11 Harnell MH 4	9;30-11 Lewis MH 4	9;30-11 Pockriss MH 4		
11-12;30 Druckman MH 4	11-12;30 Kechley MH 4	11-12;30 Bucci MH 4	11-12;30 Adler MH 4		
	1;30-3 Composition Class MR. COPLAND MH 4		1;30-3 Composition Class MR. COPLAND MH 4	2-3 Music of the 20's CH. M.H.	
2-4 Composition Class MR.MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	

MR. MESSIAEN'S STUDENTS WILL FOLLOW SCHEDULE ASSIGNED BY HIM

THE BERKSHIRE MUSIC CENTER — DEPARTMENT THREE — SIXTH WEEK
SERGE KOUSSEVITZKY, DIRECTOR — COMPOSITION — August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9;30-11 Boyken MH 4	9;30-11 Harnell MH 4	9;30-11 Lewis MH 4	9,30-11 Pockriss MH 4		
11;-12;30 Druckman MH 4	11-12;30 Kechley MH 4	11-12;30 Bucci MH 4	11-12;30 Adler MH 4		
	1;30-3 Composition Class MR. COPLAND MH4		1;30-3 Composition Class MR. COPLAND MH 4	2-3 Music of the 20's CH. M. H.	
2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.		2-4 Composition Class MR. MESSIAEN SEDG.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	

MR. MESSIAEN'S STUDENTS WILL FOLLOW SCHEDULE ASSIGNED BY HIM

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

COMPOSERS' EVENING

under the direction of Aaron Copland and Irving Fine
Sunday, July 10, 1949 at 8:15 p.m. - Chamber Music Hall

PROGRAM

1. Three Pieces for Clarinet and Piano — Adele Levin (New York City)

   I Introduction
   II Lament
   III Improvisation

   Clarinet - Warren Lutz
   Piano - Adele Levin

2. A Song - Night Song at Amalfi - — Adele Levin

   Soprano - Julia Perry
   Piano - Adele Levin

3. Ten Pieces for Piano — Easley Blackwood (Indianapolis, Ind.)

   The composer at the piano

4. Chaconne — Lockrem Johnson (Seattle, Washington)

   The composer at the piano

5. Sonata Breve — Lockrem Johnson

   Violin - Kensley Rosen
   Piano - Lockrem Johnson

6. Variations — Martin Boykan (New York City)

   The composer at the piano

7. Para Tres Violines — Hector Campos-Parsi (Puerto Rico)

   Rojo - Ma Si Hon
   Amarillo - Hans Heinz Schneeberger
   Azul - Gottfried Wilfinger

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

COMPOSERS' EVENING

under the direction of Aaron Copland and Irving Fine
Sunday, July 10, 1949 at 8:15 p.m. - Chamber Music Hall

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BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

COMPOSERS' EVENING

under the direction of Aaron Copland and Irving Fine
Sunday, July 17, 1949 at 8:15 p.m. - Chamber Music Hall

PROGRAM

1. Sonata for Horn and Piano — Samuel Adler (Worcester, Mass.)

   Andante con moto
   Allegro Scherando
   Moderato
   Allegro con fuoco

   Horn - Wayne Barrington
   Piano - Martin Boykan

2. Canzona e Rondo — Carlos Riesco (Santiago, Chile)

   Violin - Hans Heinz Schneeberger
   Piano - Jack Heidelberg

3. Ballade for Violin — Ben-Zion Orgad-Bushel (Tel-Aviv, Israel)

   Zvi Zeitlin

4. Two Movements of a String Quartet — Joseph Harnell (Coral Gables, Florida)

   Adagio
   Burlesque

   Violins - Charles Libove and Jan Turkiewicz
   Viola - Mildred Johnson
   Violoncello - Robert Jamieson

5. Concerto for Flute, Clarinet, Horn, Bassoon and Piano — Norman Sherman (Brookline, Mass.)

   Fast
   Moderately Fast
   Slow
   Agressively

   Flute - Thomas Benton
   Clarinet - Diran Chertavian
   Horn - Arthur Goldstein
   Bassoon - Theodore Brewster
   Piano - Joyce Paull

Conductor - Russell Stanger

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

COMPOSERS' EVENING

under the direction of Aaron Copland and Irving Fine
Sunday, July 24, 1949 at 8:15 p.m. - Chamber Music Hall

PROGRAM

Trio for Clarinet, Violoncello and Piano — David Cohen (Pulaski, Tenn.)

Fast, but resolute - Slow - Spirited

Edmund Chassman - clarinet
David Baumgartner - violoncello
Jack Heidelberg - piano

A Minor Bird (Text by Robert Frost) — Mark Bucci (New York City)

Ellen Faull - soprano
Jane Beard - alto
Jack Heidelberg - piano

Short Piece for Three Clarinets — Mark Bucci (New York City)

David Politzer - clarinet in E-flat
Albert Fine - clarinet in B-flat
Warren Lutz - bass clarinet

Sonatina for Piano — Jack Fitzer (Okla. City, Okla.)

Fast - Slow and songlike - Very Fast

Lockrem Johnson - piano

Sonatina for Flute and Piano — Stephen Park (Tampa, Florida)

Andante con moto - Allegretto - Allegro

Thomas Benton - flute
The Composer at the Piano

Two Songs for Violin — Edward Lewis (New York City)

Ira Krupenye - violin
Leonard Pennario - piano

String Quartet No. 2 — Robert Turner (Montreal, Can.)

Allegro - Lento - Allegro Assai

Hans Heinz Schneeberger - violin
Jan Turkiewicz - violin
Emile Simonel - viola
Charles Brennand - violoncello

Divertimento for Woodwind Octet — Jurriaan Andriessen (Netherlands)

Overture - Ritornello - Sicilienne - Ritornello - Scherzo

Byron Goode - flute
Duane Voth - Oboe
Don deLerma - Oboe
David Politzer - clarinet
Allan Square - clarinet
Warren Lutz - bass clarinet
Edward Rosenkranz - bassoon
Norman Kasow

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

COMPOSERS' EVENING

under the direction of Aaron Copland and Irving Fine
Sunday, July 31, 1949 at 8:15 p.m. - Chamber Music Hall

PROGRAM

String Quartet — Jack Druckman(Phila., Pa.)

Allegro - Andante con moto - Allegro giocoso

Gordon Staples - violin
Gottfried Wilfinger - violin
Robert Karol - viola
Robert Jamieson - violoncello

The City (A Cycle of Four Songs) — Herman Berlinski(New York City)

I Rapid Transit II Just Tired III Manhattan Lullaby IV The Builders

Anita Jordan - soprano
The Composer at the Piano

Four Pieces for String Quartet (From a Set of Six) — Harry Freedman(Toronto, Can.)

I Easily, rhythmic II Slow III Pizzicato IV Slow

Morry Kernerman - violin
Gottfried Wilfinger - violin
Cynthia Swift - viola
Avron Coleman - violoncello

Five Duettinos for Clarinet and Bassoon — Irving Mopper(New York City)

I Chorale II Gavotta III Danza Antiqua IV Siciliana V Pastorale

Harry Schmidt - clarinet
Norman Kasow - bassoon

Sonatina for Oboe, Clarinet and Bassoon — Irving Mopper(New York City)

Burton S. Hewitt - oboe
Harry Schmidt - clarinet
Norman Kasow - bassoon

String Quartet No. 2 — Robert Turner(Victoria, B. C.)

Allegro - Lento - Allegro assai

Hans Heinz Schneeberger - violin
Jan Turkiewicz - violin
Emile Simonel - viola
Charles Brennand - violoncello

Dance in Four Rhythms — Gerald Kechley(Seattle, Wash.)

Tarantella - Waltz - Slow Dance - In Swing Style

David Vornholt - flute
Burton S. Hewitt - oboe
Diran Chertavian - clarinet
Ralph Pottle, Jr. - horn
Torleiv Nedberg - bassoon

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

COMPOSERS' FORUM

under the direction of Aaron Copland and Irving Fine
Saturday, August 6, 1949 at 3:45 p.m. - Chamber Music Hall

PROGRAM

Passacaglia — Lee Pockriss (Brooklyn, N. Y.)

Joyce Paull, piano

Fifth Movement of the Fifth Piano Sonata — Lockrem Johnson (Seattle, Wash.)

Lento e deliberato

The Composer at the Piano

Quartet in C major — Jean Catoire (Paris, France)

Allegro
Allegro molto
Adagio
Allegro vivace

Hans Heinz Schneeberger, violin
Jan Turkiewicz, violin
Emile Simonel, viola
Avron Coleman, violoncello

First Movement of a Sonata for Violin and Piano — Adele Levin (New York, N. Y.)

Allegro

Mary Baird, violin
The Composer at the Piano

Three Two Part Inventions — Leonard Pennario (Los Angeles, Cal.)

I Allegro ben ritmico II Andante III Allegro gracioso

Diran Chertavian, clarinet
Norman Kasow, bassoon

Finale from Music for Three Cellos — Easley Blackwood (Indianapolis, Ind.)

Avron Coleman, violoncello
David Baumgartner, violoncello
George Flexman, violoncello

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

COMPOSERS' FORUM

under the direction of Aaron Copland and Irving Fine
with the assistance of the Small Choir of Department V -
Hugh Ross, conductor
Saturday, August 13, 1949 at 1:45 p.m. - Chamber Music Hall

PROGRAM

Passacaglia and Fugue for Piano — Carlos Riesco (Santiago, Chile)

Martin Boykan, piano

String Quartet No. 2 (In One Movement) — Jack Fitzer (Oklahoma City, Okla.)

Sara Rubinstein, violin
Murray Gould, violin
Phyllis Wyman, viola
Jacqueline Dougan, violoncello

Three Movements from the Serenade for Violin, Viola and Cello — Hector Campos-Parsi (Ponce, Puerto Rico)

I Prologue
III Sad Mood
VI Epilogue

Ma Si Hon, violin
Michael Denesuk, viola
Avron Coleman, violoncello

* * * * * * *

Sing No Sad Songs — Gerald Kechley (Seattle, Wash.)

Aleluya (from "Siete Villancicos") — Hector Campos-Parsi (Ponce, Puerto Rico)

Choral Cadences — Robert Turner (Victoria, B. C.)

I Sought Him (from The Song of Songs) — Herman Berlinski (New York, N. Y.)

Anita Jordan, soprano
Phyllis Averill, harp

Madrigals — Irving Mopper (New York, N. Y.

Why So Pale and Wan - Take O Take Those Lips Away - Come Unto These Yellow Sands

Small Choir - Hugh Ross, conductor

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

AN EVENING OF CONTEMPORARY MUSIC

Presented by Hector Campos-Parsi
and Jack Heidelberg - of the Student Body

Tuesday, August 9, 1949 at 8:15 p.m. - Tracy Hall

P R O G R A M

First Brass Quartet (First Performance) — John Freeman

Allegro - Adagio(sostenuto) - Deciso

Charles Hois, trumpet
Phillip Brodi, trumpet
John Melick, trombone
Henry Kulick, bass trombone

Allegro for Piano — John Colman

The composer at the piano

Choros No. 4 — Heitor Villa-Lobos

Warren Lutz, clarinet
Byron Goode, flute

Sonata for Two Pianos — Igor Stravinsky

Jurriaan Andriessen
Jack Heidelberg

I N T E R M I S S I O N

Piano Variations (1930) — Aaron Copland

Jack Heidelberg

Sonata for Violin — Irving Fine

II Slow

Gottfried Wilfinger, violin
Loretta Poto, piano

Intrata — Arthur Honegger

Rudy Nashan, trumpet
Joyce Paull, piano

B A L D W I N P I A N O

D E P A R T M E N T F O U R O P E R A

OPERA DRAMATICS FOR SINGERS

Singers in Department IV were chosen for Active, Associate or Auditor status. The Active singers worked daily with Mr. Goldovsky or his assistants Sarah Caldwell, Felix Wolfes and Jan Meyerowitz in the preparation of the summer's two major works; Gluck's "Iphigenia in Tauris" and Britten's "Albert Herring" which received its first American performance in Tanglewood. At the same time work was carried on for the usual performances of "Opera Scenes". A number of Associate and Auditor students were also included in these productions.

SONG REPERTOIRE

This consisted of individual lessons with Ralph Berkowitz in the classic and modern repertoire of French, German and English songs. A Repertoire Class was held once a week for general discussion on problems of style, interpretation and allied matters. Pianists who accompanied singers at the Song Repertoire concerts were chosen from Department II or the Coaching Division of Department IV.

CONDUCTING, COACHING, STAGE DIRECTING

Students accepted in this division of the Opera Department worked under the supervision of Mr. Goldovsky in the preparation of scenes or acts from the operatic literature. These students took part in most of the twenty-two scenes which were prepared and produced as well as the additional eight which were studied but not presented in public.

SCENIC ARTS

Students worked under the direction of Mr. and Mrs. Lawthers in the design and construction of scenery for all the productions of the Opera Department. This included the summer's major porductions of "Iphigenia in Tauris" and "Albert Herring", the latter of which was designed by Mr. Elson, who was engaged by Mr. Goldovsky for this work only. Qualified students worked with Mr. Van Witsen in the design and execution of Costumes for the operatic performances.

OPERA & CHAMBER ORCHESTRA

This ensemble of forty students, more than twice the size of the 1948 orchestra, devoted itself to a variety of assignments. It performed at all operatic performances, (except one, given only with piano) worked at the Chamber Orchestra repertoire under the direction of Eleazar de Carvalho and Richard Burgin, and also played at two concerts of the Small Choir under the direction of Hugh Ross. In addition, regular chamber music classes were held in conjunction with the students of Department II.

Libretto Writers Division

This course was given for the first time at the Music Center by Mr. Goldovsky. It was brought about at the request of Dr. Koussevitzky and the Koussevitzky Music Foundation, who had found, in commissioning operatic compositions a great lack of trained artists in this field. The Koussevitzky Music Foundation offered fellowships of $250 each for travel and living expenses to qualified applicants for the course. Grants from the Tanglewood Revolving Scholarship Fund were offered to cover the tuition charges. Three candidates were chosen by Mr. Goldovsky for the Koussevitzky Music Foundation fellowships, a fourth attended under the G.I. Bill of Rights.

The work of these students was, in general, most satisfactory. The curriculum consisted of: 1--translating foreign operatic texts into English; 2--an analysis of outstanding librettos of the last three centuries; 3--the working out of synopses of new librettos on the basis of plays, short stories, and novels; 4--working out complete scenes; 5--original contributions and work with young composers.

More important, possibly, than any of the specialized work was the constant observation of the rehearsing, staging, and mounting of operas and operatic scenes and the participation in the work of the scenic divisions, acting as supers, and so on. As a result of six weeks in Tanglewood these young people have acquired invaluable knowledge of the special relation between words, music and the theatre.

DEPARTMENT FOUR OPERA ACTIVE SINGERS

SOPRANO

Mattiwilda Dobbs
Mariquita Moll
Ellen Faull
Beverley Hunziker
Janet Southwick
Beverley Shearer
Nora Riggs
Jean Gibbons
Frances Cammusso
Sonia Stolin

MEZZO-SOPRANO

Helen Spaeth
Edith Evans
Janice Moudry
Ruth Ramsey
Lise Sorrell
Elinor Warren
Eleanor Davis
Gloria Lane

TENOR

Brent Williams
David Lloyd
Jasper Cox
Howard Fried
Karl Brock

BARITONE

Manfred Hecht
Albert Basso
Edward McFerrin
Phillip Mead
Roy Wilde

BASS

Joseph Contreras
James Pease
Francis Barnard

D E P A R T M E N T F O U R O P E R A

OPERA COACHING

George Lawner
Janne Tornga
James Payne
John Colman
Charles Smith

Arlene Gerstenberger
Albert Fiorillo
Harold Blumenfeld
Theodore Bloomfield

CONDUCTING

Charles Schiff
Leon Hyman

STAGE DIRECTING

Daniel Harris
Nathaniel Merrill
Ludwig Zirner
Francis Barnard

James Lucas
William Scott
Norman Green
Richard Flussed

SCENIC ARTS

Ellen Berkowitz
Joanna Collins
Wallace Dace
Gilbert Whitney
Robert Schmidt

Dorothy Troupin
Laura Zirner
Ernest Eames
Kathleen Whitney
Jonathan Belcher
Linda Cabot

COSTUMING

Laura Rosenblatt
Barbara Patterson

Joanna Collens
Woodrow Pickering

LIBRETTISTS

Adele Cowen
Eugene Haun

Abraham Cohen
Thurston Brewster

D E P A R T M E N T F O U R O P E R A A S S O C I A T E S

SOPRANO

Sylvia Stahlman
Anita Jordan
Helen Houghman
Elsie Goldberg
~~Edda Gluck~~
Tsuta Lombard
Dorothea Brodbeck

MEZZO-SOPRANO

Edalyn Bledsoe
Ruth Williams
Jane Beard

TENOR

Franklin Gay
John Alexander

BARITONE

Julian Patrick
Marvin Snow
Irvin Nordquist
Ernest Eames
Raymond Volansky

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D E P A R T M E N T F O U R O P E R A A U D I T O R S

SOPRANO & MEZZO-SOPRANO

Heidi Bakker
Judith Thompson
Jean May
Helene Buckner
Iris Jones
Ruth Thiel
Helen Lewis
Luisa Miccio
Miriam Brunner
Joan Gilbert
Mary Weaver
Gilda Lasko
Beth Dace
Helen Kozicki
Beverly Hess
Arlene Sollenberger
Mary Jamgochian
Laura Zirner
Kirsten Hielm
Phyllis de Kalb
Lauretta Krysiek
Charlotte Belsan
Patricia Rodgers
Kayron Morrill
Iris Fribrock
Lydia Bevilaqua

TENOR

James Hull

BARITONE

Boris Sirpo
Ohm Pauli
Edwin Weidner
James Hinser

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
OPERA

FIRST WEEK
July 4 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ACTIVE & ASSOCIATE					
9-12 Opera Projects BARN 1-4:30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4:30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4:30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4:30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4:30 Repertoire THEATRE	
AUDITOR					
9:15-12:15 Festival Chorus CH.M.H. 1-4:30 Repertoire THEATRE	9-11 Small Choir CH.M.H. 11-12 Advanced Solfege CH.M.H. 1-4:30 Repertoire THEATRE	9-11 Festival Chorus CH.M.H. 1-4:30 Repertoire THEATRE	9-11 Small Choir CH.M.H. 11-12 Advanced Solfege CH.M.H. 1-4:30 Repertoire THEATRE	9-11 Festival Chorus CH.M.H. 1-4:30 Repertoire THEATRE	9-11 Small Choir CH.M.H.

THE BERKSHIRE MUSIC CENTER — DEPARTMENT FOUR — SECOND WEEK
SERGE KOUSSEVITZKY, DIRECTOR — OPERA — July 11, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
		ACTIVE &	ASSOCIATE			
9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE		
AUDITOR						
9-12;15 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11;45 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11;45 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H.	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
OPERA

THIRD WEEK
July 18, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		ACTIVE & ASSOCIATE			
9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	
		AUDITOR			
9-12;15 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11;45 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11;45 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H.

103

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
OPERA

FOURTH WEEK
July 25, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		ACTIVE & ASSOCIATE			
9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	
		AUDITOR			
9-12;15 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H.

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
OPERA

FIFTH WEEK
August 1, 194[illegible]

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		ACTIVE AND ASSOCIATE			
9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	
		AUDITOR			
9-12;15 Festival Chor. CH. M. H. 1-4;30 Repertoire THEATRE	9;15-11;30 Festival Chorus SHED 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE 7-9;30 Festival Chorus SHED	9-11 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H.

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
OPERA

SIXTH WEEK
August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		ACTIVE AND ASSOCIATE			
9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	9-12 Opera Projects BARN 1-4;30 Repertoire THEATRE	
		AUDITOR			
9-12;15 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE 1-4;30 Repertoire THEATRE	9-11 Festival Chorus CH. M. H. 1-4;30 Repertoire THEATRE	9-11;45 Small Choir CH. M. H.

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

FIRST EVENING OF OPERA BY DEPARTMENT IV
Boris Goldovsky, Head assisted by
Sarah Caldwell, Dramatics; Jan Meyerowitz and Felix Wolfes, Repertoire
Leo Van Witsen, Costume Designer; Barbara Lawthers, Scenic Designer;
Robert J. Lawthers, Technical Director; David Lloyd, English Diction;
and the Orchestra of Department IV

Tuesday, July 19, 1949 at 8:15 p.m. - Theatre-Concert Hall

THE MARRIAGE OF FIGARO (Finale, Act II) MOZART

Count	Manfred Hecht
Countess	Ellen Faull
Susanna	Nora Riggs
Figaro	Joseph Contreras
Antonio	Philip Mead
Marcellina	Elinor Warren
Basilio	Franklin Gay
Bartolo	Ernest Eames

Staged by Boris Goldovsky with the assistance of
Francis Barnard
Conductor - - - - Felix Wolfes

THE MAGIC FLUTE (Act II, Scenes 29 and 30) MOZART

First Spirit	Sonia Stolin
Second Spirit	Edith Evans
Third Spirit	Ruth Ramsey
Pamina	Janet Southwick

Staged by Sarah Caldwell
Conductor - - - George Lawner

MANON (Act III, Scene 2) MASSENET

Des Grieux	Brent Williams
Manon	Jean Gibbons

Staged and Accompanied on the Piano by Boris Goldovsky
Organ - - - - - Beverly Hess

CARMEN (Act III, Duet) BIZET

Don Jose	David Lloyd
Escamillo	James Pease

Staged and Conducted by Boris Goldovsky

INTERMISSION

RIDERS TO THE SEA (Complete) VAUGHN WILLIAMS

Cathleen	Jean Gibbons
Nora	Anita Jordan
Maurya	Ruth Ramsey
Bartley	Raymond Wolansky
Old Woman	Janice Moudry
Mourners	Mattiwilda Dobbs, Janet Southwick Eleanor Davis, Edith Evans

Chorus of Mourners coached by Ludwig Zirner
Scenery designed by Laura Zirner
Staged and Conducted by Sarah Caldwell

Lighting	Wallace Dace
Stage Manager	Robert Schmidt
Properties	Ellen Berkowitz
Costume Department	Joanna Collens, Frances G. Cammuso Penelope Draper, Sonia Stolin Barbara Patterson, Woodrow Pickering, Laura Rosenblatt
Scenic Department	Linda Cabot, Ernest Eames, Julian Patrick, William Scott, Dorothy Troupin, Kathleen Whitney and Gilbert Whitney

BALDWIN PIANO

THEATRE-CONCERT HALL — TANGLEWOOD

Tuesday, July 26 - Wednesday, July 27, 1949

at 8:15 P. M.

The Opera Department of the

Berkshire Music Center

Serge Koussevitzky, *Director*

presents

Iphigenia in Tauris

Tragedy in 4 Acts by

CHRISTOPH WILLIBALD
GLUCK

Text by N. F. Guillard

Translation by Boris Goldovsky and Sarah Caldwell, assisted by the libretto writers' division of the Opera Department.

Conductor and stage director ..... BORIS GOLDOVSKY
Settings ..... BARBARA LAWTHERS
Costumes ..... LEO VAN WITSEN
Technical director ..... ROBERT J. LAWTHERS
Lighting ..... WALLACE DACE
Chorus director ..... SARAH CALDWELL
Musical assistants ..... FELIX WOLFES, JAN MEYEROWITZ

CHARACTERS

July 26

Iphigenia (*High Priestess of Diana*).....Mariquita Moll
Orestes (*Her Brother*).....Robert McFerrin
Pylades (*Greek Prince, friend of Orestes*).....Brent Williams
Thoas (*King of Tauris*).....Irvin Nordquist
Diana .....Ellen Faull
First Priestess.....Jean Gibbons
Second Priestess.....Janet Southwick
A Greek maiden.....Eleanor Davis
A young Scythian.....Raymond Wolansky
Priest of Diana's Temple.....Robert Minser
Dream Figure of Orestes.....Roy Wilde

July 27

Iphigenia, (*High Priestess of Diana*).....Mariquita Moll
Orestes (*Her Brother*).....Roy Wilde
Pylades (*Greek Prince, friend of Orestes*).....Gene Cox
Thoas (*King of Tauris*).....Irvin Nordquist
Diana .....Ellen Faull
First Priestess.....Jean Gibbons
Second Priestess.....Janet Southwick
A Greek maiden.....Eleanor Davis
A young Scythian.....Raymond Wolansky
Priest of Diana's Temple.....Robert Minser
Dream Figure of Orestes.....Robert McFerrin

Priestesses, Scythians, Furies, Attendants in the Temple, Greek Soldiers

The entire action takes place in and about the Temple of Diana in Tauris several years after the end of the Trojan wars.

ACT I Entrance Court
ACT II The Great Hall
ACT III A Room in Iphigenia's Apartments
ACT IV Entrance Court

There will be 12-minute intermissions between Acts I and II, and Acts III and IV . . . a 15-minute intermission between Acts II and III.

Scenery built by New England Woodworking Company

Scenery painted by Jonathan Belcher, Linda Cabot, Ernest Eames, Julian Patrick, William Scott, Dorothy Troupin, Kathleen Whitney and Gilbert Whitney

Costume execution by Frances G. Cammuso, Joanna Collens, Penelope Draper, Barbara Patterson, Woodrow Pickering, Laura Rosenblatt, Sonia Stolin, Lyn Wolfman

Properties ..... Kathleen Whitney, Ellen Berkowitz
Make-up ..... Associated Make-up Artists, Boston
Wigs ..... Rothé
House Staff ..... Harvey Genereux, Harold K. Porter, William Lahart

CHORUS PERSONNEL

Dorothea Brodbeck
Edith Evans
Jean Gibbons
Ruth Ramsey
Arlene Sollenberger
Lise Sorrell
Janet Southwick
Nora Riggs
Helen Spaeth
Sylvia Stahlman
Sonia Stolin

John Alexander
Francis Barnard
Albert Basso
Karl Brock
Joseph Contreras
Ernest Eames
Howard Fried
Franklin Gay
Russell Hedger
Herman Parsons
Julian Patrick
Marvin Snow
Walter Swearengin
Raymond Wolansky

Furies: Harold Blumenfeld, Townsend Brewster, Abraham Cohen, John Colman, Adele Cowen, Arlene Gerstenberger, Eugene Haun, James Payne

Guards of the Temple: Richard Flusser, Nathaniel Merrill

Dream Figure of Clytemnestra: Gilda Lasko

ORCHESTRA PERSONNEL

Violins
Dorothy Hart
Morry Kernerman
Ira Krupenye
Annette Nahmensen
Robert Ritzenhein
Sara Rubinstein
Ethel Login
Peggy Stone
Dallas Tjaden

Violas
Robert Oppelt
Leah Dee Asch
Andrew Ponder

Violoncellos
Mildred Kravitz
Barbara Levy
Dorothy Lundgren
Eileen Zurbrugg
Marijane Carr

Double Basses
Elmer Mori
Lois Karsever
Charles Sturgis

Flutes
Conrad Crocker
Carl Petkoff
Willian Grass

Oboes
Bernard Hopkins
David Lurie

Clarinets
Mordecai Appelbaum
Arthur Eresman

Bassoons
Irwin Rabin
Joseph Pizzonia

French Horns
Harry Spencer
Richard Mackey

Trumpets
Howard Cutler
Lenore Hungerford

Trombones
John Meredith
Ayers Bagley
Charles Campbell

Percussion
Meyer Woodman
Richard Köff

Orchestra Personnel Mgr., Richard Mackey; *Librarian*, Leon Hyman

Iphigenia in Tauris

Gluck's *Iphigenia in Tauris* is a sequel to his earlier opera *Iphigenia in Aulis*. In the earlier work, Agamemnon, King of the Greeks, stopped at Aulis with his forces on the way to Troy. While hunting one day, he killed a stag, sacred to the goddess, Diana. The slaughter of her favorite angered the goddess, who demanded the sacrifice of one of Agamemnon's daughters before she would allow the Greek ships to proceed safely to Troy. Iphigenia was chosen and presumably killed, but in reality she did not die. Touched by the girl's chastity and devotion, Diana spirited her away to Tauris, a country inhabited by the barbarous Scythians. There she was installed as High Priestess in Diana's temple.

In the fifteen year period which has passed between the close of *Iphigenia in Aulis* and the opening of *Iphigenia in Tauris*, the grim and bloody tragedy of Agamemnon's family has taken place in Argos, their home. Upon his return to Argos from Troy, Agamemnon was assassinated by his wife Clytemnestra. Orestes, Agamemnon's only son, avenged his father's death by killing his mother. For this unnatural murder he is then haunted by the Furies, who are sent by the gods to torment those guilty of grave sins.

Act I: As the opera opens, a storm is raging over Tauris. Iphigenia, High Priestess in the temple of Diana, is oppressed by a frightening dream in which her father is murdered by her mother, and her brother, Orestes, killed by her own hand. She feels that the dream is prophetic. In the midst of her anxiety, she learns that two young Greeks have landed at Tauris during the storm, and that the Scythians have seized them to be sacrificed to Diana. Thoas, King of the Scythians, believes that the angry goddess is causing the storm and that this sacrifice may appease her. Iphigenia as High Priestess must kill the victims upon Diana's altar.

Act II: One of the Greeks is Orestes, Agamemnon's son and Iphigenia's brother. With him is his friend, Pylades. Orestes has been sent to recover the sacred statue of Diana which the Scythians had stolen years before. If he can restore the statue to Greece, he will be absolved of the murder of his mother and freed from the torments of the Furies who haunt his dreams. Orestes, maddened by grief and remorse, is eager to die but is distressed by the thought that Pylades must die with him.

Iphigenia and Orestes, after their long separation, do not recognize each other, though they are drawn together in mysterious sympathy. Iphigenia discovers that the two men are from Argos, and learns from Orestes how her parents died. Orestes allows her to think that he also had died as punishment for the murder of his mother. Therefore Iphigenia believes that she and her sister Electra are the only surviving members of Agamemnon's family.

Act III: Iphigenia feels that she must communicate with Electra, and so she arranges for the secret release of one of the Greeks. Unable to save them both, she decides that Orestes shall be the one to return to Argos. Each of the two Greeks refuses to let the other die for him. Finally, Orestes threatens suicide unless Pylades goes free. Iphigenia is forced to grant his wish and entrusts to the mystified Pylades a letter to the Princess Electra. Pylades returns to the ship to seek aid from the Greek soldiers who have remained hidden there.

Act IV: Iphigenia cannot escape her horrifying duty as High Priestess, and Orestes is prepared for the sacrifice. As Iphigenia is about to kill him, a chance exclamation on his part brings about recognition; brother and sister embrace each other. Thoas, furious upon discovering that one of the prisoners has escaped, rushes to the temple and demands that both Iphigenia and Orestes die. At this moment Pylades arrives with his Greek soldiers and stabs King Thoas. A fight then takes place between the Greeks and the Scythians.

At the height of the battle, Diana manifests her presence in the golden statue, ordering the Scythians to return her image to the Greeks. She forgives Orestes for his crimes and bids him escort his sister, Iphigenia, home to Argos. The opera ends with a chorus of joy and thanksgiving.

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

SECOND EVENING OF OPERA BY DEPARTMENT IV
Boris Goldovsky, Head assisted by

Sarah Caldwell, Dramatics; Jan Meyerowitz and Felix Wolfes, Repertoire; Leo Van Witsen, Costume Designer and Make-up; Barbara Lawthers, Scenic Designer; Robert J. Lawthers, Technical Director; David Lloyd, English Diction; and the Orchestra of Department IV

Tuesday, August 2, 1949 at 8:15 p.m. - Theatre-Concert Hall

DON GIOVANNI (Act I, Scene 5) MOZART

Don Giovanni	James Pease
Leporello	Joseph Contreras
Zerlina	Nora Riggs
Masetto	Irvin Nordquist
Donna Anna	Ellen Faull
Donna Elvira	Janet Southwick
Don Ottavio	Karl Brock

Peasants - Servants - and Musicians

Edalyn Bledsoe, Beth Dace, Iris Fribrock, Elsie Goldberg, Ruth Williams

John Colman, Eugene Haun, George Lawner, Nathaniel Merrill, James Payne

Joseph Colucci, Woodford Carrigus, Bernard Hopkins, Thomas Kenny, Morry Kernerman, Richard Mackey, Elmer Mori, Robert Ritzenhein, William Shisler, Charles Sturgis, Ludwig Zirner

Staged and Conducted by Boris Goldovsky

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ENTFÜHRUNG AUS DEM SERAIL (Act II....Quartet) MOZART

Constanze	Mattiwilda Dobbs
Belmonte	Howard Fried
Blonde	Beverly Shearer
Pedrillo	Karl Brock

Scenery designed by Ernest Eames
Costumes designed by Joanna Collens

Staged and Conducted by Sarah Caldwell

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CARMEN (Quintet, Act III) BIZET

Carmen	Edith Evans
Frasquita	Beverly Hunziker
Mercedes	Eleanor Davis
Dancairo	Albert Basso
Remendado	Franklin Gay

Staged by Boris Goldovsky
Conducted by Theodore Bloomfield

.....

THE OLD MAID AND THE THIEF (Scenes 1 through 3) MENOTTI

Old Maid	Edith Evans
Pinkerton	Ellen Faull
Laetita	Beverly Shearer
Bob	Philip Mead

Staged and Accompanied on the Piano
by Boris Goldovsky

.....

I N T E R M I S S I O N

.....

WORLD PREMIERE

SIMOON (Complete) MEYEROWITZ

Biskra, an Arab girl	Elinor Warren
Youssef, an Arab Chief	Robert McFerrin
Guimard, a French Officer	Howard Fried

The following characters appear in a vision:

Elise, Guimard's wife	Mattiwilda Dobbs
Elise's little boy	Bennett Eppes
Elise's lover	Karl Brock
A Priest	Joseph Contreras
Three Funeral Attendants:	Peter Herford
	Ernest Eames
	Philip Mead

Opera on one act based on a play by August Strindberg
The scene represents the interior of an Arabian Sanctuary in the Sahara Desert.

Libretto by Peter John Stephens
Music by Jan Meyerowitz

Staged by Sarah Caldwell
Conducted by the Composer
Lighting - - Gilbert Whitney

* * * * * *

Lighting	Wallace Dace
Stage Manager	Robert Schmidt
Properties	Kathleen Whitney
	Ellen Berkowitz
Costume Department:	Joanna Collens, Frances G. Cammuso, Penelope Draper, Sonia Stolin, Barbara Patterson, Woodrow Pickering, Laura Rosenblatt
Scenic Department:	Jonathan Belcher, Linda Cabot, Ernest Eames, William Scott, Dorothy Troupin, Laura Zirner, Kathleen Whitney, Gilbert Whitney

THEATRE-CONCERT HALL — TANGLEWOOD

Monday, August 8 - Tuesday, August 9, 1949

at 8:15 P. M.

The Opera Department of the

Berkshire Music Center

Serge Koussevitzky, *Director*

PRESENTS

For the First Time in This Country

Albert Herring

A Comic Opera in Three Acts

Music by

BENJAMIN BRITTEN

Libretto freely adapted from a short story
of Guy de Maupassant

by

ERIC CROZIER

Conductor ..... BORIS GOLDOVSKY
Stage directors ..... BORIS GOLDOVSKY and SARAH CALDWELL
Settings ..... CHARLES ELSON
Costumes and make-up ..... LEO VAN WITSEN
Technical director ..... ROBERT J. LAWTHERS
Lighting ..... WALLACE DACE
Musical assistants ..... FELIX WOLFES, JAN MEYEROWITZ

CHARACTERS

August 8

Lady Billows (*An Elderly Autocrat*) ..... Ellen Faull
Florence Pike (*Her Housekeeper*) ..... Ruth Ramsey
Miss Wordsworth (*Head Teacher of the Church School*) ... Janet Southwick
Mr. Gedge (*The Vicar*) ..... James Pease
Mr. Upfold (*The Mayor*) ..... Karl Brock
Police Superintendent Budd ..... Francis Barnard
Emmie ..... Beverly Shearer
Cis ..... Frances G. Cammuso
Harry ..... Bennett Eppes
Sid (*A Butcher's Shophand*) ..... Manfred Hecht
Albert Herring (*From the Greengrocer's*) ..... David Lloyd
Nancy (*From the Bakery*) ..... Edith Evans
Mrs. Herring (*Albert's Mother*) ..... Eleanor Davis

August 9

Lady Billows (*An Elderly Autocrat*) ..... Ellen Faull
Florence Pike (*Her Housekeeper*) ..... Elinor Warren
Miss Wordsworth (*Head Teacher of the Church School*) .. Beverly Hunziker
Mr. Gedge (*The Vicar*) ..... James Pease
Mr. Upfold (*The Mayor*) ..... Howard Fried
Police Superintendent Budd ..... Joseph Contreras
Emmie ..... Nora Riggs
Cis ..... Frances G. Cammuso
Harry ..... Bennett Eppes
Sid (*A Butcher's Shophand*) ..... Irvin Nordquist
Albert Herring (*From the Greengrocer's*) ..... David Lloyd
Nancy (*From the Bakery*) ..... Helen Spaeth
Mrs. Herring (*Albert's Mother*) ..... Lise Sorrell

The action of the opera takes place at Loxford, a small market town in East Suffolk, during April and May of the year 1900.

ACT I
Scene 1—The Garden of Lady Billows' House
Scene 2—Mrs. Herring's Greengrocery Shop

ACT II
Scene 1—The Garden of Lady Billows' House
Scene 2—Mrs. Herring's Greengrocery Shop

ACT III
Mrs. Herring's Greengrocery Shop

There will be intermissions of 15 minutes between the acts.

Scenic Co-ordinator ..... Barbara Lawthers

Scenery built by New England Woodworking Company.

Scenery painted by Gilbert Hancox assisted by students of the scenic division:

Jonathan Belcher, Linda Cabot, Ernest Eames, Robert Schmidt, William Scott, Dorothy Troupin, Kathleen Whitney, Gilbert Whitney, and Laura Zirner

Costume Execution by:

Frances G. Cammuso, Joanna Collens, Penelope Draper, Barbara Patterson, Woodrow Pickering, Laura Rosenblatt, Sonia Stolin, and Lyn Wolfman

Properties ..... Kathleen Whitney, Ellen Berkowitz

House Staff ..... Harvey Genereux, Harold K. Porter, William Lahart

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ORCHESTRA PERSONNEL

Violins ..... Robert Ritzenhein, Morry Kernerman
Violas ..... Robert Oppelt, Leon Hyman
Cello ..... Barbara Levy
Double-Bass ..... Charles Sturgis
Flute ..... Conrad Crocker
Alto Flute ..... William Grass
Oboe ..... David Lurie
Clarinet ..... Harry Schmidt
Bass Clarinet ..... Robert Sohn
Bassoon ..... Irwin Rabin
Horn ..... Wayne Barrington
Harp ..... Jeanne Fintz
Percussion ..... Richard Koff
Piano ..... Boris Goldovsky
Personnel Manager ..... Richard Mackey
Librarian ..... Leon Hyman

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Third Opera Recital by Department IV

Boris Goldovsky, Head assisted by
Sarah Caldwell, Dramatics; Jan Meyerowitz and Felix Wolfes, Repertoire;
David Lloyd, English Diction

Accompanied on the Piano by Boris Goldovsky

Tuesday, August 9, 1949 at 4:30 p.m. - Theatre-Concert Hall

ORFEO ED EURIDICE (Act III, Scene I) GLUCK

Orfeo	Lise Sorrell
Euridice	Beverly Shearer

FAUST (Garden Scene) GOUNOD

Marguerite	Jean Gibbons
Martha	Elinor Warren
Faust	Brent Williams
Mephistopheles	Joseph Contreras

IL TROVATORE (Act IV, Duet) VERDI

Manrico	Howard Fried
Azucena	Edith Evans

DIE MEISTERSINGER VON NÜRNBERG (Act III, Scene 1) WAGNER

Beckmesser	Julian Patrick
Hans Sachs	James Pease

Accompanied on the Piano by Felix Wolfes

CARMEN BIZET

Carmen	Gloria Lane
Don José	David Lloyd

BALDWIN PIANO

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

SONG REPERTOIRE

FIRST WEEK
July 4, 1949

Tuesday	3:00	Basso
July 5th	3:45	Spaeth
	4:30	Shearer
Wednesday	3:00	Moll
July 6th	3:45	Gibbons
Thursday	3:00	Fried
July 7th	3;45	Stolin
Friday	3:00	Wilde
July 8th	3:45	Sorrell

Mr. Berkowitz
MH 5

S O N G R E P E R T O I R E

SECOND WEEK
July 11 1949

Monday	3:00	Jordan	
	3:45	Moll	
	4:30	Shearer	Piano: Krasnopolsky
Tuesday	3:00	Spaeth	
	3:45	Wilde	
	4:30	Morrill	
Wednesday	3:00	Stolin	
	3:45	Fried	
Thursday	3:00	Hougham	
	3:45	Fribrock	

Mr. Berkowitz
MH 5

NO THIRD WEEK
OF SONG REPERTOIRE

S O N G R E P E R T O I R E

FOURTH WEEK
July 25 1949

MONDAY	3:00	Fried	Krasnopolsky
	3:45	Faull	Fiorillo
	4:30	Stolin	Weiss
TUESDAY	3:00	Beard	Fiorillo
WEDNESDAY	3:00	Spaeth	Matthies
	3:45	Wilde	Matthies
THURSDAY	3:00	Jordan	Matthies
	3:45	Moll	Weiss
SATURDAY	2-4	Repertoire Class	

MR. BERKOWITZ
MH 5

S O N G R E P E R T O I R E

FIFTH WEEK
August 1 1949

MONDAY	3:00	Beard	Fiorillo
	3:45	Ramsey	
TUESDAY	3:00	Faull	Fiorillo
WEDNESDAY	3:00	Brodbeck	
	3:45	Fribrock	
THURSDAY	3:00	Hecht	
	3:45	Basso	
FRIDAY	3:00	Trimble	
	3:45	Sorrell	
SATURDAY	2-4	REPERTOIRE CLASS	

Ralph Berkowitz
MH 5

S O N G R E P E R T O I R E

SIXTH WEEK
August 8 1949

MONDAY	3:00	Beard
	3:45	Jordan
TUESDAY	3:00	Williams
WEDNESDAY	3:00	Trimble
	3:45	Fribrock
THURSDAY	3:00	Hecht
	3:45	Basso
FRIDAY	3:00	Spaeth
	3:45	Harris
SATURDAY	2-4	REPERTOIRE CLASS

RALPH BERKOWITZ
MH 5

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

First Song Recital by Members of Departments II and IV

Under the Direction of Ralph Berkowitz

Friday, July 29, 1949, 4:30 p.m., Chamber Music Hall

SONGS TO TEXTS BY GOETHE

BEETHOVEN

Wonne der Wehmuth - Sehnsucht - Mit einem gemalten Band
Sonia Stolin, Soprano, and Piero Weiss, Piano

Aus Goethes Faust: Es war einmal ein König
Nur wer die Sehnsucht kennt - Neue Liebe, neues Leben
Howard Fried, Tenor, and Urick Krasnopolsky, Piano

SCHUBERT

Erster Verlust - Nur wer die Sehnsucht kennt -
Nähe des Geliebten - Willkommen und Abschied
Mariquita Moll, Soprano, and Piero Weiss, Piano

Ganymed - Auf dem See - An Schwager Kronos
Howard Fried, Tenor, and Urick Krasnopolsky, Piano

BRAHMS

Serenata - Unüberwindlich - Die Liebende schreibt
Helen Spaeth, Mezzo-soprano, and Eloise Matthies, Piano

Es rauscht das Wasser
Helen Spaeth, Roy Wilde, Baritone, and Eloise Matthies

WOLF

Anakreons Grab - Blumengruss - Nur wer die Sehnsucht kennt -
Nimmer will ich dich verlieren
Anita Jordan, Soprano, and Eloise Matthies, Piano

Wer sich der Einsamkeit ergibt - Prometheus
Roy Wilde, Baritone, and Eloise Matthies, Piano

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Second Song Recital by Members of Departments II and IV

Under the Direction of Ralph Berkowitz

Tuesday, August 2, 1949, 4:30 p.m., Chamber Music Hall

P R O G R A M

B r i t t e n — On This Island

Let the Florid Music Praise - Now the Leaves Are Falling Fast - Seascape - Nocturne - As It Is Plenty

Jane Beard, Mezzo-Soprano, and Albert Fiorillo, Piano

M o u s s o r g s k y — Songs and Dances of Death

Trepak - Lullaby - The Battle

Helen Spaeth, Mezzo-Soprano, and Theodore Bloomfield, Piano

F a u r é

Automne
Roses d'Ispahan
Nell
Fleur Jetée

Anita Jordan, Soprano, and Theodore Bloomfield, Piano

B a r b e r — Dover Beach

Ruth Ramsey, Contralto
Paul Chalfant and Jan Turkiewicz, Violins
Cynthia Swift, Viola
Edward Bisha, Violoncello

B A L D W I N P I A N O

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
ORCHESTRA

FIRST WEEK
July 4 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10-12 Opera Orchestra REH. STAGE	9-10:15 Orchestra Reh. REH.STAGE 10:30-12 Chamber Music SEE SEPARATE SCHEDULE	10:30-12 Chamber Music SEE SEPARATE SCHEDULE	9-10:15 Orchestra Reh. REH.STAGE 10:30-12 Chamber Music SEE SEPARATE SCHEDULE	10:30-12 Chamber Music SEE SEPARATE SCHEDULE	9-10:15 Orchestra Reh. REH.STAGE
1:15-3:15 Sectional Reh. Violin REH.STAGE Viola MH 15 Cello MH 6					
1:15-2:15 Bass SHED A Flute MH 11 Oboe STUDIO D Clar. MH 12 Bassoon MH 10 Trumpet STUDIO A Fr.Horn BARN 3 Tromb. STUDIO C	1-4 Chamber Orchestra SHED	1-4 Chamber Orchestra SHED	1-4 Opera Orchestra SHED	1-4 Opera Orchestra SHED	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
ORCHESTRA

SECOND WEEK
July 11, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10-12 "Herring" Orch. REH. STAGE	9-10;15 Orchestra Reh. THEATRE		9-10;15 Strings Only REH. STAGE		9-11 "Iphigenia" Orchestra REH. STAGE
1;15-3;15 Sectional Reh. Violin REH. STAGE Viola MH15 Cello MH6	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	
1;15-2;15 Bass SHED A Flute MH11 Oboe STUDIO D Clar. MH 12 Bassoon MH 10 Trumpet STUDIO A Fr. Horn BARN 3 Tromb. STUDIO C	1-4 Chamber Orchestra SHED	1-4 Opera Orchestra SHED	1-4 Chamber Orchestra SHED 8;15 CONCERT THEATRE	1-4 Opera Orchestra SHED	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
ORCHESTRA

THIRD WEEK
July 18, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10-12 Herring Orchestra REH. STAGE	9-10;15 Opera Orchestra REH. STAGE	9-10;15 Iphigenia Orch. REH. STAGE	9-10;15 Iphigenia Orch. REH. STAGE	9-10;15 Iphigenia Orch. REH. STAGE	9-11 Iphigenia Orch. REH. STAGE
	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULES	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	
1-4 Opera Orchestra THEATRE	1-4 Opera Orchestra THEATRE	1-4 Iphigenia Orch. SHED	1-4 Iphigenia Orch. SHED	1-4 Iphigenia Orch. SHED	
7;45 Dress Rehearsal THEATRE	8;15 Opera Scenes THEATRE			8;30 Dress Rehearsal Iphigenia THEATRE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
ORCHESTRA

FOURTH WEEK
July 25, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10-12 Herring Orchestra REH. STAGE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	9-10;15 Opera Orchestra REH. STAGE 10;30-12 Chamber Music SEE SEPARATE SCHEDULE	9-10;15 Opera Orchestra REH. STAGE
1-4 Opera Orchestra REH. STAGE	1-4 Opera Orchestra REH. STAGE	1-4 Chamber Orchestra REH. STAGE	1-4 Chamber Orchestra REH. STAGE	1-4 Opera Orchestra REH. STAGE	
8;15 Iphigenia THEATRE	8;15 Iphigenia THEATRE	8;15 Iphigenia THEATRE			

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FOUR
ORCHESTRA

FIFTH WEEK
August 1, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10-12 Herring Orch. THEATRE		9-10:15 Herring THEATRE " " " " " " " " " 9-10:15 Stravinsky REH. STAGE " " " " " " " " " 9-10:15 Holst GARAGE " " " " " " " " "	9-10:15 Herring THEATRE " " " " " " " " " 9-10:15 Stravinsky REH. STAGE " " " " " " " " " 9-10:15 Holst GARAGE " " " " " " " " "	9-10:15 Herring THEATRE	9-12 Herring THEATRE
	10:30-12 Chamber Music SEE SEPARATE SCHEDULE	10:30-12 Chamber Music SEE SEPARATE SCHEDULE	10:30-12 Chamber Music SEE SEPARATE SCHEDULE	10:30-12 Chamber Music SEE SEPARATE SCHEDULE	
1-4 Opera Orchestra THEATRE	1-4 Opera & Chamber Orch. REH. STAGE	1-4 Opera & Chamber Orch. REH. STAGE	1-4 Opera & Chamber Orch. THEATRE	1-3 Herring THEATRE " " " " " " " " " 1-3 Stravinsky REH. STAGE " " " " " " " " " 4:30 CONCERT THEATRE	
7:45 DRESS REHEARSAL THEATRE	8:15 OPERA SCENES THEATRE			8:00 Herring THEATRE	7:45 HERRING DRESS REHEARSAL THEATRE

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY DIRECTOR

DEPARTMENT FOUR
ORCHESTRA

SIXTH WEEK
August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10;30-12 Stravinsky GARAGE	9-10;15 Savitri GARAGE	9-10;15 Savitri GARAGE	9-10;15 Savitri GARAGE	9-10;15 Savitri GARAGE	
	9-10;15 Stravinsky REH. STAGE	9-10;15 Stravinsky REH. STAGE			
	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	
1-4 Herring THEATRE	1-4 Herring THEATRE	1-4 Opera & Chamber Orch. THEATRE	1-4 Opera Orch. THEATRE		
		4;30 Choral Concert THEATRE			
8;15 Albert Herring THEATRE	8;15 Albert Herring THEATRE				

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY DIRECTOR

DEPARTMENT FOUR
ORCHESTRA

SIXTH WEEK
August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10;30-12 Stravinsky GARAGE	9-10;15 Savitri GARAGE	9-10;15 Savitri GARAGE	9-10;15 Savitri GARAGE	9-10;15 Savitri GARAGE	
	9-10;15 Stravinsky REH. STAGE	9-10;15 Stravinsky REH. STAGE			
	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	10;30-12 Chamber Music SEE SEPARATE SCHEDULE	
1-4 Herring THEATRE	1-4 Herring THEATRE	1-4 Opera & Chamber Orch. THEATRE	1-4 Opera Orch. THEATRE		
		4;30 Choral Concert THEATRE			
8;15 Albert Herring THEATRE	8;15 Albert Herring THEATRE				

D E P A R T M E N T F O U R
C H A M B E R M U S I C

FIRST WEEK
July 4 1949

TUESDAY --- WEDNESDAY --- THURSDAY --- FRIDAY 10:30-12

Mr. Kroll MH 7
DEBUSSY QUARTET

Kernerman	vl
Rubinstein	vl
Oppelt	vla
Lundgren	vlc

Mr. Allard MH 10
MOZART SERENADE K. 375

Hopkins	ob
Lurie	ob
Appelbaum	cl
Eresman	cl
Rabin	bsn
Pizzonia	bsn
Barrington	hrn
Mackey	hrn

Mr. Laurent MH 2
MOZART QUARTET K. 285

Crocker	fl
Petkoff	fl
Grass	fl
Hart	vl
Asch	vla
Kravitz	vlc

Mr. Resnikoff MH 15
BRAHMS TRIO OPUS 8

Ritzenhein	vl
Levy	vlc
# Poto	piano

Mr. Bernstein MH 11
BEETHOVEN TRIO OPUS 11

Tjaden	vl
Carr	vlc
# Schutte	piano

Mr. de Pasquale MH 12
BOCCHERINI TRIOS OPUS 9

Nahmensen	vl
Krupenye	vl
Zurbrugg	vlc

Mr. Zeitlin MH 6
PROKOFIEFF SONATA OPUS 56

Login	vl
Stone	vl

THE # DENOTES ASSIGNMENTS IN DEPARTMENTS

TWO AND FOUR.

P L E A S E C H E C K Y O U R N A M E.

D E P A R T M E N T F O U R
C H A M B E R M U S I C

SECOND WEEK
July 11 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 10:30-12

Mr. Bedetti MH 2
RAVEL QUARTET

Ritzenhein	vl
Kernerman	vl
Oppelt	vla
Levy	vlc

Mr. Mayes MH 7
BEETHOVEN TRIO Op.1-3

Hart	vl
Kravitz	vlc
Krasnapolsky	piano

Mr. Bernstein MH 10
BEETHOVEN QUARTET Op.18-4

Login	vl
Rubinstein	vl
Asch	vla
Zurbrugg	vlc

Mr.Resnikoff MH 15
BEETHOVEN SONATA No. 1

Nahmenson	vl
#Paull	piano

Mr.Zeitlin MH 11
MOZART TRIO E MAJOR

Stone	vl
Lundgren	vlc
#Leibovitz	piano

Mr.Mann MH 13
MARTINU SONATA

Tjaden	vl
krupenye	vl
#Barker	piano

Mr.Speyer Studio B
MILHAUD SUITE

Crocker	fl
Hopkins	ob
Appelbaum	cl
Rabin	bsn
Mackey	hrn
Barrington	hrn

Mr.Mazzeo Studio C
HINDEMITH QUINTET

Grass	fl
Petkoff	fl
Lurie	ob
Eresman	cl
Pizzonia	bsn
Kenney	hrn
Spencer	hrn

THE # DENOTES ASSIGNMENTS IN DEPARTMENTS TWO & FOUR.

PLEASE CHECK YOUR NAME.

D E P A R T M E N T F O U R
C H A M B E R M U S I C

THIRD WEEK
July 18 1949

TUESDAY - WEDNESDAY - THURSDAY - FRIDAY 10:30-12

Mr. Mayes MH 7
BRAHMS TRIO Op.101

Kernerman	vl
Kravitz	vlc
Schutte	piano

Mr.A.Zighera MH 2
MOZART QUARTET K. 464

Ritzenhein	vl
Krupenye	vl
Ponder	vla
Levy	vlc

Mr.Geitlin MH 15
BEETHOVEN QUARTET Op.18-5

Hart	vl
Tjaden	vl
Oppelt	vla
Lundgren	vlc

Mr. Hansen MH 11
HAYDN QUARTET Op.33-3

Rubinstein	vl
Nahmensen	vl
Asch	vla
Zurbrugg	vlc

Mr.Resnikoff MH 12
BACH SONATAS Nos. 2-3

Login	vl
#Leibovitz	piano

Mr.Gazofsky MH 13
BEETHOVEN SONATA No.4

Stone	vl
Krasnapolsky	piano

Mr.Laurent MH 8
JONGEN CONCERTO

Petkoff & Grass	fl
Lurie & Miller	ob
Eresman	cl
Pizzonia	bsn
Mackey & Kenney	hrn

Mr.Speyer MH 10
TAFFANEL QUINTET

Crocker	fl
Hopkins	ob
Appelbaum	cl
Rabin	bsn
Barrington & Spencer	hrn

THE # DENOTES ASSIGNMENTS IN DEPARTMENTS TWO & FOUR.

PLEASE CHECK YOUR NAME.

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

First Concert by the Chamber Orchestra of Department IV

Under the Direction of Eleazar de Carvalho

Thursday, July 14, 1949, 8:15 p.m., Theatre-Concert Hall

PROGRAM

Mozart — Overture to "The Magic Flute"

Beethoven — Symphony No. 1 in C major, Op. 21

I Adagio molto; Allegro con brio
II Andante cantabile con moto
III Menuetto: Allegro molto e vivace
IV Finale: Adagio; Allegro molto e vivace

INTERMISSION

Mozart — Concerto for Flute and Harp, K. 299

I Allegro
II Andantino
III Rondeau: Allegro

Flute - Conrad Crocker
Harp - Colette Rushford

Ravel — Pavane pour une Infante Défunte

Guarnieri — Flor de Tremembe

BALDWIN PIANO

D E P A R T M E N T F O U R O R C H E S T R A

VIOLIN

Dorothy Hart
Dallas Tjaden
Morry Kernerman
Ira Krupenye
Annette Nahmensen
Robert Ritzenhein
Sara Rubinstein
Ethel Login
Peggy Stone

FLUTE

Conrad Crocker
Carl Petkoff
William Grass

OBOE

Bernard Hopkins
David Lurie
Marilyn Miller

CLARINET

Mordecai Appelbaum
Arthur Eresman

BASSOON

Irwin Rabin
Joseph Pizzonia

VIOLA

Robert Oppelt
Leah Dee Asch
Andrew Ponder
Leon Hyman

CELLO

Mildred Kravitz
Barbara Levy
Dorothy Lundgren
Eileen Zurbrugg
Marijane Carr

BASS

Lois Karsevar
Charles Sturgis

FRENCH HORN

Harry Spencer
Richard Mackey
Thomas Kenney
Wayne Barrington

TRUMPET

Howard Cutler
Lenore Hungerford

TROMBONE

John Meredith
Charles Campbell
Ayers Bagley

D E P A R T M E N T F I V E C H O R U S

The Festival Chorus was composed this summer, as in previous seasons, of the entire student body with the exception of Orchestra students of Departments II and IV, Active and Associate singers of Department IV and Composition students. Under the direction of Hugh Ross, the Festival Chorus sang with the Boston Symphony Orchestra in the first American performance of Benjamin Britten's "Spring Symphony", conducted by Dr. Koussevitzky; and in Villa-Lobos' "Mandu-carara", conducted by Mr. Carvalho. The men's voices of the Chorus sang with Dr. Koussevitzky in a performance of Liszt's "Faust Symphony"; this had been prepared by Mr. Honaas.

Members of the Festival Chorus also appeared at two Bach concerts of the Boston Symphony Orchestra in the Cantatas Nos. 50 & 135 and the chorus "Weinen, klagen" from Cantata No. 12. These were under Mr. Ross' direction.

The Small Choir was, as usual chosen by audition from the large chorus. It worked intensively under the supervision of Mr. Ross and appeared in three concerts at which several Active Choral Conductors led the group in works ranging from Palestrina to Stravinsky.

A Madrigal Chorus was formed which rehearsed several times weekly with Mr. Honaas.

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
CHORUS

FIRST WEEK
July 4 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:15-12:15 Festival Chorus CH.M.H.	9-11 Small Choir CH.M.H. 11-12 Advanced Solfege CH.M.H.	9-11 Festival Chorus CH.M.H. 2-3 Elementary Solfege GARAGE	9-11 Small Choir CH.M.H. 11-12 Advanced Solfege CH.M.H.	9-11 Festival Chorus CH.M.H. 11:30-12:30 Analysis GARAGE 2-3 Music of the 20s. CH.M.H.	9-11 Small Choir CH.M.H. 10-11 Elementary Solfege GARAGE 11:30-12:30 Analysis GARAGE
3:15-4:15 Aspects of Music CH.M.H. 4:30-5:30 Madrigals GARAGE	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H. 4:30-5:30 Madrigals GARAGE	3:15-4:15 Aspects of Music CH.M.H. 4:30-5:30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
CHORUS

SECOND WEEK
July 11, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9-11;45 Small Choir THEATRE	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	12-1 Advanced Solfege GARAGE		12-1 Advanced Solfege GARAGE		10-11 Elementary Solfege GARAGE
				11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
		2-3 Elementary Solfege GARAGE		2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
4;30-5;30 Madrigals GARAGE			4;30-5;30 Madrigals GARAGE	4;30-5;30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
CHORUS

THIRD WEEK
July 18, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	11-12 Advanced Solfege GARAGE		11-12 Advanced Solfege GARAGE		10-11 Elementary Solfege GARAGE
				11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
		2-3 Elementary Solfege GARAGE		2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	
4;30-5;30 Madrigals GARAGE			4;30-5;30 Madrigals GARAGE	4;30-5;30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
CHORUS

FOURTH WEEK
July 25, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE	9-11 Festival Chorus CH. M. H. 2-3 Elementary Solfege GARAGE	9-11;45 Small Choir CH. M. H. 11-12 Advanced Solfege GARAGE	9-11 Festival Chorus CH. M. H. 11;30-12;30 Analysis GARAGE 2-3 Music of the 20's CH. M. H.	9-11;45 Small Choir CH. M. H. 10-11 Elementary Solfege GARAGE 11;30-12;30 Analysis GARAGE
3;15-4;15 Aspects of Music CH. M. H. 4;30 Small Choir Concert CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H. 4;30-5;30 Madrigals GARAGE	3;15-4;15 Aspects of Music CH. M. H. 4;30-5;30 Madrigals GARAGE	

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
CHORUS

FIFTH WEEK
August 1, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9;15-11;30 Festival Chorus SHED	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	11-12 Advanced Solfege GARAGE		11-12 Advanced Solfege GARAGE		10-11 Elementary Solfege GARAGE
				11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
		2-3 Elementary Solfege GARAGE		2-3 Music of the 20's CH. M. H.	
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music	
			4;30-5;30 Madrigals GARAGE	4;30-5;30 Madrigals GARAGE	
	7-9;30 Festival Chorus SHED				

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
CHORUS

SIXTH WEEK
August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11 Festival Chorus CH. M. H.	9-11;45 Small Choir CH. M. H.
	11-12 Advanced Solfege GARAGE	1-3 Small Choir THEATRE	11-12 Advanced Solfege GARAGE		10-11 Elementary Solfege GARAGE
		2-3 Elementary Golfege GARAGE		11;30-12;30 Analysis GARAGE	11;30-12;30 Analysis GARAGE
3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	2-3 Music of the 20's CH. M. H.	
		4;30 Concert THEATRE	4;30-5;30 Madrigals GARAGE	3;15-4;15 Aspects of Music CH. M. H.	
			4;30- Small Choir CH. M. H.	4;30-5;30 Madrigals GARAGE	

F E S T I V A L C H O R U S S C H E D U L E

MONDAY July 4	9:15-11	Britten	CH.M.H.
	11:15-12:15	Bach Cantata No. 50	CH.M.H.
	11:15-12:15	Villa-Lobos	GARAGE
	4:30-5:30	Bach Cantata No. 135	CH.M.H.
WEDNESDAY July 6	9-10	Britten	CH.M.H.
	10:15-11	Bach Cantata No. 50	CH.M.H.
	4:30-5:30	Bach Cantata No. 135	CH.M.H.
FRIDAY July 8	9-10	Bach Cantata No. 50 (1st Chorus)	CH.M.H.
	9-10	Bach Cantata No. 50 (2nd Chorus)	GARAGE
	10:15-11	Bach Cantata No. 50 (Combined Choruses)	CH.M.H.
	4:30-5:30	Bach Cantata No. 135	CH.M.H.

F E S T I V A L C H O R U S S C H E D U L E

MONDAY July 11	9-10;30	Britten	CH.M.H.
	10;30-12	Bach No. 50 & 12	CH.M.H.
	10;30-12	Villa-Lobos (Women)	GARAGE
	4;30-5;30	Bach No. 135	CH.M.H.
WEDNESDAY July 13	9-9;45	Britten and Villa-Lobos	CH.M.H.
	10-11	Bach No. 50 & 12	CH.M.H.
THURSDAY July 14	4;30-5;30	Bach No. 50 & 12	CH.M.H.
FRIDAY July 15	9-11	Bach No. 50 & 12	CH.M.H.
	9-11	Britten and Villa-Lobos (Women)	GARAGE
	4;30	Bach 50 & 12	CH. M. H.

F E S T I V A L C H O R U S S C H E D U L E

MONDAY July 18	9:00-11:00	Britten & Villa Lobos	CH. M. H.
	11:15-12:15	Britten & Villa Lobos (WOMEN)	GARAGE
	11:15-12:15	Liszt (MEN)	CH. M. H.
	4:30-5:30	Bach Bo. 135	CH. M. H.
WEDNESDAY July 20	9:00-11:00	Britten & Villa Lobos	CH. M. H.
	4:30-5:30	Bach No. 135	CH. M. H.
FRIDAY July 22	9:00-10:15	Britten & Villa Lobos	CH. M. H.
	10:15-11:00	Britten & Villa Lobos (WOMEN)	GARAGE
	10:15-11:00	Liszt (MEN)	CH. M. H.
	4:30-5:30	Bach No. 135	CH. M. H.

F E S T I V A L C H O R U S S C H E D U L E

MONDAY July 25	9;00-10;45	Britten & Villa Lobos	CH. M. H.
	11;15-12;15	Britten & Villa Lobos (WOMEN)	GARAGE
	11;15-12;15	Liszt (MEN)	CH. M. H.
WEDNESDAY July 27	9;00-10;00	Britten & Villa Lobos	CH. M. H.
	10;15-11;00	Liszt (MEN)	CH. M. H.
		Britten & Villa Lobos (WOMEN)	GARAGE
FRIDAY July 29	9;00-10;00	Britten & Villa Lobos	CH. M. H.
	10;15-11;00	Britten & Villa Lobos (WOMEN)	GRRAGE
	10;15-11;00	Liszt (MEN)	CH. M. H.

DEPARTMENT FIVE CHORUS

SOPRANO

Marilyn Mackintosh
G. de Pelleport
Sarah Carrington
Georgette Crochiere
Phoebe Freeman
Marjorie Kellert
Marguerite Steensma
Ann Raphael
Judith Thompson
*Eleanor Dubner
* Linda Rosenthal
Cynthia Bartlett
Lenore Coplon
Jaqueline Druckman
**Nancy Gulledge
Eleanor Mason
Barbara Swenson
Patricia Rodgers
Frances Kleinerman
*Ruth Vinitzky
*Carol Joyce
Miriam Bergamini
Joan Craft
Jeanne Franklin
Elizabeth Hudson
Julia Perry
Ruth Thorp
Hildegarde Kiep
Marilyn Miller

MEZZO-SOPRANO

Geneve Karras
Wilma Rahning
*Nancy Braverman
Helen Bender
Stephanie Chamberlain
Sophie Gevov
Mary McLane
Rosamond Rogers
Ruth West
Barbara Chambers
Irene Smith
Lucille Barnum
*Nancy Smith
Virginia Brorby
Penelope Draper
Marian Keller
Shirley Mendelsohn
Joan Mendel
Norma Hartman
Dona Thelma Thanas
Elizabeth Hiatt
Elaine Adams
Linda Cabot
Ruth Eisenberg
Dorsha Kinzel
Paula Robertson
Shari Werman
Jaqueline Dougan

TENOR

Leonard Altman
Edward Bergamini
Howard Akers
***Robert Bohn
Roland Plasterer
Edwin Brimmer
John Gilbert
James Hull
Frederick Beckman
Norman Dilson
*Russell Hedger
*Henry Trimble

BARITONE

Moses Carr
Jack Heidelberg
*Herman Parsons
Stephen Park
James Langley
*Henry Faust
Charles LaFollette
*Alfred Patterson
Thomas Warner
*John Gould
Hewitt Pantaleoni
Andrew Swanson
John Murphy

* CHORUS LEADER
** CHORUS LEADER & PERSONNELL MANAGER
*** CHORUS LEADER & LIBRARIAN

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

First Concert of Music for Chorus and Orchestra

The Small Choir of Department V and the Orchestra of Department IV

Wednesday, July 13, 1949, 4:30 p.m., Theatre-Concert Hall

PROGRAM

Mozart — Litaniae de Venerabili Altaris Sacramento, K. 125

I Kyrie - Chorus
II Panis vivus - Soprano Solo, Sylvia Stahlman
VII Pignus - Chorus
Conductor - Christopher Honaas

Palestrina — Missa, Iste Confessor

Kyrie -- Gloria -- Agnus Dei II
Conductor - Alfred Patterson

Gabrieli — Canzona V for Brass Choirs
Conductor - Wolfgang Schanzer

Creston — Three Chorales

Thou Hast Made Me Endless
Here Is Thy Footstool
Where the Mind Is without Fear
Conductor - David Conviser

Nin (arranged by Lukas Foss) — Three Ancient Spanish Songs

Minue Cantado (Minuet in Song)
Conductor - J. Harold Montague

Corazon Que en Prision (The Captive Heart)
Conductor - Orville Shetney

The Linnet with the Golden Beak (El Jilguerito)
Conductor - Walter McKibben

de la Lande — De Profundis Clamavi

I De Profundis Clamavi - Chorus and Bass Solo, Joseph Contreras
II Fiant Aures - Quartet, Nancy Gulledge, Jean May, Edalyn Bledsoe, Howard Fried
III Si Iniquitates - Bass Solo, Joseph Contreras
V Sustinuit Anima Mea - Soprano Solo, Janet Southwick, Oboe Obligato, David Lurie
IX Et Ipse Redimet - Chorus
Conductor - Hugh Ross

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert by the Small Choir of Department V

Monday, July 25, 1949, 4:30 p.m., Chamber Music Hall

P R O G R A M

B r a h m s — Fest-und Gedenksprüche, Opus 109

I Unsere Väter hofften auf dich
II Wenn ein starker Gewappneter seinen Palast bewahret
III Wo ist ein so herrlich Volk

Conductor - Wolfgang Schanzer

T o p f — The Angels to the Shepherds

Conductor - Charles Featherston

M e n n i n — Four Chinese Songs

I In the Quiet Night
Conductor - Tamar Read
II The Gold-Threaded Robe
Conductor - Maurice Pepin
III Crossing the Han River
IV Song of the Palace
Conductor - Mr. Christopher Honaas

V a u g h a n W i l l i a m s — Valiant for Truth

Conductor - Alfred Patterson

G u a r n i e r i — Coco de Major

Tenor Solo - Russell Hedger
Baritone Solo - Orville Shetney
Conductor - J. Harold Montague

C h a v e z — Arbolucu

L a u f e r — I Spring Thunder
II Under the Pines

G u a r n i e r i — Come to Aloanda

Conductor - Mr. Hugh Ross

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert of Music for Chorus and Orchestra

The Small Choir of Department V and the Orchestra of Department IV

Wednesday, August 10, 1949, 4:30 p.m., Theatre-Concert Hall

PROGRAM

Haydn — The Seasons

Overture - Recitative - Chorus: Come Gentle Spring -
Aria, Soprano: O How Pleasing to the Senses -
Recitative - Chorus: Hark! The Deep Tremendous
Voice - Recitative - Aria, Bass: In This, O Vain
Misguided Man - Recitative - Trio and Chorus:
Then Comes the Dawn

Soprano - Mattiwilda Dobbs Tenor - Howard Fried
Bass - James Minser

Conductor - Alfred Patterson

Stravinsky — Mass

Soprano - Jane Beard Tenor - Russell Hedger
Contralto - Jean May Tenor - Henry Trimble
Bass - Julian Patrick

Conductor - Wolfgang Schanzer

Beethoven — Elegischer Gesang

Conductor - Christopher Honaas

Thomson — Four Methodist Hymn Paraphrases

The Morning Star - Death, 'Tis the Melancholy Day

Conductor - Jay Allen

Green Fields - My Shepherd Will Supply My Need (Ps. 23)

Conductor - Walter Swearengin

Bacon — Lord Star

Bass - Henry Faust
Conductor - Hugh Ross

BALDWIN PIANO

DEPARTMENT FIVE ORCHESTRA

This orchestra was composed of students whose degree of technical and musical advancement did not permit of their inclusion in the orchestra of Department II. As in past summers the orchestra was somewhat unbalanced by the lack of sufficient string students to maintain a well-formed ensemble. Nevertheless under the direction of Howard Shanet, a former student of Dr. Koussevitzky, the orchestra served as an excellent training ground for its young and less-experienced players.

Three concerts were given in the Shed, the programs of which are elsewhere in this Report.

Chamber Music instruction was given to Department Five students in group classes of Strings or Winds, and not, as in former seasons, on the same basis as Department II assignments. This method of class instruction proved most useful in this Department. Various members of these classes worked with Mr. Herford in the demonstration of Pre-Bach music at several of his lectures in the "Aspects of Music" course.

D E P A R T M E N T F I V E O R C H E S T R A

VIOLIN

Joseph Colucci
Evelyn Dixon
Carl Forsberg
Murray Gould
Nancy Lang
Eleanor Stewart
John Tesovnik
Jewelle Kreifels
Seymour Laster
William Shisler
Regina Doshay
Esta Mae Zorn

FRENCH HORN

David Baumgartner
Millard Gulley
Harry Kachaturoff

TUBA

Walter Sears

TIMPANI

Sarah Scott

VIOLA

Phyllis Tyman

CELLO

Jaqueline Dougan

BASS

Francis Gallagher
John Hrymak
Constance Raether

TRUMPET

Phillip Brodie
James Goldrich

TROMBONE

Paul Wallace
Raymond Orcutt
Ayers Bagley

PERSONELL MANAGER

Millard Gulley

FLUTE

Hope Franklin
Carl Lutes
Allen Braun

OBOE

Sonia Bendett
Woodford Garrigus (E.H.)
Frank Stockstill
Joan Craft

CLARINET

Albert Fine
Robert Sohn (B.CL.)
John Pandolfi

BASSOON

Elliot Kaplan
Torliev Nedberg (II)

LIBRARIAN

Harry Kachaturoff

THE BERKSHIRE MUSIC CENTER — DEPARTMENT FIVE — FIRST WEEK
SERGE KOUSSEVITZKY, DIRECTOR — ORCHESTRA — july 4 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:15-12:15 Festival Chorus CH.M.H.	9-10:30 Chamber Music SEE SEPARATE SCHEDULE	9-11 Festival Chorus CH.M.H.	9-10:30 Chamber Music SEE SEPARATE SCHEDULE	9-11 Festival Chorus CH.M.H.	9-10:30 Chamber Music SEE SEPARATE SCHEDULE
1:15-3:15 Sectional Reh. Violin STUDIO E Viola MH 8 Cello MH 13	11-12:30 & 1:30-3 Orchestra Reh. REH. STAGE	11:15-12:30 & 1:30-3 Orchestra Reh. REH. STAGE	11-12:30 & 1:30-3 Orchestra Reh. REH.STAGE	11:15-12:30 & 1:30-3 Orchestra Reh. REH.STAGE	
2:15-3:15 Bass SHED A Flute MH 11 Oboe STUDIO D Clar. MH 12 Bassoon MH 10 Fr.Horn BARN 3 Trumpet STUDIO A Tromb. STUDIO C	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3:15-4:15 Aspects of Music CH.M.H.	3;15-4:15 Aspects of Music CH.M.H.	
3:15-4:15 Aspects of Music CH.M.H.					

NO SECOND WEEK
OF DEPT. V
ORCHESTRA

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
ORCHESTRA

THIRD WEEK
July 18, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H. 1;15-4;15 Orchestra Rehearsal REH. STAGE	9-10;30 Chamber Music SEE SEPARATE SCHEDULE 11-12;30 & 1;30-3 Orchestra Reh. REH. STAGE 3;15-4;15 Aspects of Music CH. M. H. 4;30 Concert SHED	9-11 Festival Chorus CH. M. H. 11;15-12;30 & 1;30-3 Orchestra Reh. REH. STAGE 3;15-4;15 Aspects of Music CH. M. H.	9-10;30 Chamber Music SEE SEPARATE SCHEDULE 11-12;30 & 1;30-3 Orchestra Reh. REH. STAGE 3;15-4;15 Aspects of Music CH. M. H.	9-11 Festival Chorus CH. M. H. 11;15-12;30 & 1;30-3 Orchestra Reh. REH. STAGE 3;15-4;15 Aspects of Music CH. M. H.	9-10;30 Chamber Music SEE SEPARATE SCHEDULE

THE BERKSHIRE MUSIC CENTER — DEPARTMENT FIVE — FOURTH WEEK
SERGE KOUSSEVITZKY, DIRECTOR — ORCHESTRA — July 25, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9-10;15 Chamber Music SEE SEPARATE SCHEDULE	9-11 Festival Chorus CH. M. H.	9-10;15 Chamber Music SEE SEPARATE SCHEDULE	9-11 Festival Chorus CH. M. H.	9-10;15 Chamber Music SEE SEPARATE SCHEDULE
1;15-3;15 Sectional Reh. Violin STUDIO E Viola MH 8 Cello MH 13	10;30-12;30 Orchestra Reh. REH. STAGE	11;15-12;45 Orchestra Reh. REH. STAGE	10;30-12;30 Orchestra Reh. REH. STAGE	11;15-12;45 Orchestra Reh. REH. STAGE	10;30-12 Orchestra Reh. REH. STAGE
2;15-3;15 Bass SHED A Flute MH 11 Oboe STUDIO D Clar. MH 12 Bassoon MH 10 Horn BARN 3 Trumpet STUDIO A Trombone STUDIO C	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	2-3 Music of the 20's CH. M. H. 3;15-4;15 Aspects of Music CH. M. H.	1-3 Orchestra Reh. REH. STAGE

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
ORCHESTRA

FIFTH WEEK
August 1, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.	9;15-11;30 Festival Chorus SHED	9-11 Festival Chorus CH. M. H.	10;30-12;30 Orchestra Reh. REH. STAGE	9-11 Festival Chorus CH. M. H.	10;30-12 Orchestra Reh. REH. STAGE
1-3 Rehearsal REH. STAGE	1;15-2;45 Chamber Music SEE SEPARATE SCHEDULE	11;15-12;45 Orchestra Reh. REH. STAGE	1;15-2;45 Chamber Music SEE SEPARATE SCHEDULE	11;15-12;45 Orchestra Reh. REH. STAGE	2-4 Orchestra Reh. SHED
	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	2-3 Music of the 20's CH. M. H.	
				3;15-4;15 Aspects of Music CH. M. H.	
4;30 Concert SHED	7-9;30 Festival Chorus SHED				

THE BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT FIVE
ORCHESTRA

SIXTH WEEK
August 8, 1949

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-12;15 Festival Chorus CH. M. H.		9-11 Festival Chorus CH. M. H.	10;30-12;30 Orchestra Reh. REH. STAGE	9-11 Festival Chorus CH. M. H.	10;30-12 Orchestra Reh. REH. STAGE
1-3 Rehearsal REH. STAGE	1;15-2;45 Chamber Music SEE SEPARATE SCHEDULE	11;15-12;45 Orchestra Reh. REH. STAGE	1;15-2;45 Chamber Music SEE SEPARATE SCHEDULE	11;15-12;45 Orchestra Reh. REH. STAGE	2-4 Orchestra Reh. SHED
	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	3;15-4;15 Aspects of Music CH. M. H.	2-3 Music of the 20's CH. M. H.	
4;30 Concert SHED				3;15-4;15 Aspects of Music CH. M. H.	

D E P A R T M E N T F I V E
C H A M B E R M U S I C

F I R S T W E E K
July 4 1949

TUESDAY - - - THURSDAY - - - SATURDAY 9-10:30

Mr. Hanford MH 3

Concert	vl.
Dixon	vl.
Lester	vl.
Shisler	vl.
Wyman	vla.
Meredith	vlc.
Mills	vlc.

Mr. Bedetti MH 2

Gould	vl.
Lang	vl.
Stewart	vl.
Skerlong	vl.
Kreifels	vl.
Doshay	vl.
Kozma	vla.
Dougan	vlc.

Mr. Speyer MH 7

Franklin	fl.
Lutes	fl.
Braun	fl.
Bendett	ob.
Garrigus	ob.
Stockstill	ob.
Fine	cl.
Sohn	cl.
Pandolfi	cl.
Kaplan	bsn.
Nedberg	bsn.
Baumgartner	hrn.
Gulley	hrn.
Kachaturoff	hrn.

P L E A S E C H E C K Y O U R N A M E

D E P A R T M E N T F I V E SECOND [illegible]
C H A M B E R M U S I C July 11 1940

TUESDAY - THURSDAY - SATURDAY 9-10:30

Mr. Gerford MH 8

Colacci
Dixon
Gould
Long
Stewart
Kreifels
Lester
Chisler
Doshay
Wyman
Dougan
Doto

Mr. Vallenier Studio A

Franklin
Lutes
Braun
Bendett
Carrigue
Stockstill
Craft
Fine
Cohn
Randolfi
Kaplan
Baumgartner
Culley
Nachaturoff

PLEASE CHECK YOUR NAME.

D E P A R T M E N T F I V E
C H A M B E R M U S I C

THIRD WEEK
July 18 1949

TUESDAY - THURSDAY - SATURDAY 9-10:30

Mr. Mazzeo Studio A

Franklin	Lutes
Braun	Bendett
Garrigus	Stockstill
Craft	Fine
Sohn	Pandolfi
Kaplan	Baumgartner
Gulley	Kachaturoff

Mr. Bernstein MH 10

Gould	Colucci
Lang	Stewart
Kreifels	Laster
Wyman	Dougan

Mr. Herford MH 8

Shisler
Dixon
Barker

PLEASE CHECK YOUR NAME.

D E P A R T M E N T F I V E
C H A M B E R M U S I C

FOURTH WEEK
July 25 1949

TUESDAY - THURSDAY - SATURDAY 9-10:30

Mr. Mann MH 11

Gould	Lang
Kreifels	Colucci
Stewart	Laster
Shisler	Dixon
Wyman	Doshay
Dougan	

TUESDAY & THURSDAY 1:30-3
Mr. Allard Lower Barn

Franklin	Lutes
Braun	Bendett
Garrigus	Stockstill
Craft	Fine
Sohn	Pandolfi
Kaplan	Baumgartner
Gulley	Kachaturoff

PLEASE CHECK YOUR NAME.

D E P A R T M E N T F I V E
C H A M B E R M U S I C

FIFTH WEEK
August 1 1949

TUESDAY & THURSDAY 1:15-2:45

Mr. Fourel Barn 3

Gould	Lang
Kreifels	Colucci
Stewart	Laster
Shisler	Dixon
Doshay	Wyman
Dougan	

Mr. Shanet Lower Barn

Franklin	Lutes
Braun	Bendett
Garrigus	Stockstill
Craft	Fine
Sohn	Pandolfi
Kaplan	Baumgartner
Gulley	Kachaturoff

PLEASE CHECK YOUR NAME.

D E P A R T M E N T F I V E
C H A M B E R M U S I C

SIXTH WEEK
August 8 1949

TUESDAY and THURSDAY 1:15-2:45

All Strings:

Mr. FOUREL BARN 3

* *

All Winds:

MR. SHANET LOWER BARN

* *

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

First Concert by the Orchestra of Department V

Under the Direction of Howard Shanet

Tuesday, July 19, 1949, at 4:30 p.m. in the Shed

PROGRAM

Tschaikowsky — Fatum (Fate), Symphonic Poem, Op.77

Mahler — Kindertotenlieder (Songs on the Death of Children)

1. Nun will die Sonn' so hell aufgeh'n!
2. Nun seh' ich wohl, warum so dunkle Flammen.
3. Wenn dein Mütterlein.
4. Oft denk' ich, sie sind nur ausgegangen!
5. In diesem Wetter!

Helen Spaeth, Soprano

The five songs are sung without pause.

Beethoven — Symphony No. 2 in D major, Op. 36

II Larghetto
IV Allegro molto

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert by the Orchestra of Department V

Under the Direction of Howard Shanet

Monday, August 1, 1949, at 4:30 p.m. in the Shed

PROGRAM

Riesco — Obertura Sinfonica

(First Performance in the United States)

Dvorak — Symphony No. 4 in G major, Op. 88

I Allegro con brio
III Allegretto grazioso

Mozart — Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon and Orchestra, K.-E. 297b

I Allegro

Oboe - Woodford Garrigus
Clarinet - Robert Sohn
Bassoon - Torleiv Nedberg
Horn - Willard Gulley

Chabrier — Overture to the Opera "Gwendoline"

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert by the Orchestra of Department V
(Assisted by a Department V Chorus)

Under the Direction of Howard Shanet

Monday, August 8, 1949, 4:30 p.m., in the Shed

PROGRAM

S c h u m a n n — Music to Lord Byron's Dramatic Poem, "Manfred," Opus 115

Overture	Hymn of the Spirits of Arimanes
Song of the Spirits	Manfred's Address to Astarte
Entr'acte	Recitative and Closing Scene (Requiem)

PERSONS

Manfred	- Brent Williams
Abbot of St. Maurice	- James Minser
Voice of Astarte	- Joan Gilbert
Spirits, etc.	- Members of Department V Chorus

Song of the Spirits

Mortal! to thy bidding bow'd
From my mansion in the cloud,
Which the breath of twilight builds
And the summer's sunset gilds,
Tho' thy quest may be forbidden,
On a starbeam I have ridden,
To thine adjuration bow'd;
Mortal - be thy wish avow'd!

In the blue depth of the waters,
Where the wave hath no strife,
Where the wind is a stranger,
And the sea-snake hath life,
Where the Mermaid is decking
Her green hair with shells;
Like the storm on the surface
Came the sound of thy spells;
To the Spirit of Ocean
Thy wishes unfold!

Where the roots of the Andes
Strike deep in the earth,
As their summits to heaven
Shoot soaringly forth,
I have quitted my birthplace
Thy bidding to bide --
Thy spell hath subdued me,
Thy will be my guide!

The star which rules thy destiny
Was ruled, ere earth began, by me!
Air, ocean, earth, thy star,
Before thee their spirits are,
And, at thy quest we wait
Thy beck and bidding, child of clay!
What wouldst thou with us, son of mortals -- say?

Hymn of the Spirits of Arimanes

Hail to our Master! - Prince of Earth and Air!
Who walks the clouds and waters - in his hand
The sceptre of the elements which tear
Themselves to chaos at his high command!
He breatheth - and a storm doth shake the sea;
He speaketh - and the clouds reply in thunder;
He gazeth - from his glance the sunbeams flee;
He moveth - earthquakes rend the world asunder.
Beneath his footsteps the volcanoes rise;
Plagues are his shadow; his path
The comets herald thro' the crackling skies;
And planets turn to ashes at his wrath.
War offers him its daily sacrifice;
Death pays him tribute; Life is wholly his,
With all its infinite of agonies -
And his the spirit of whatever is!

A S P E C T S O F M U S I C

July 4	Boris Goldovsky	The Rutz Theory of Musical Style
5	Julius Herford	Analytical Approach in Music I
6	Lukas Foss	On Experimenting With American Opera
7	Julius Herford	Analytical Approach in Music II
8	Hugh Ross	Voices in the Mass
11	Lilias Mackinnon	Memory For Music I
12	Julius Herford	Fantasias a 4 I
13	Boris Goldovsky	Semantics of Mozart's Music
14	Julius Herford	Fantasias a 4 II
18	Lilias Mackinnon	Memory for Music II
19	Julius Herford	Trio Sonatas I
20	Hugh Ross	New American Choral Music
21	Julius Herford	Trio Sonatas II
22	Stuart Henry	Music & The Visual Arts
25	Virgil Thomson	How The Musical Press Works
26	Julius Herford	Orlandus Lassus
27	E. Power Biggs	An Outline of Organ Technic I
28	Julius Herford	Heinrich Schütz
29	Lucien Price	The Artist As Man of Learning
Aug 1	Irving Fine	Monteverdi
2	Julius Herford	Hindemith's "Das Marienleben" I
3	Nicolas Nabokov	The Diaghilev Period
4	Julius Herford	Hindemith's "Das Marienleben" II
5	E. Power Biggs	An Outline of Organ Technic II
8	Nicolas Nabokov	German Music of the Twenties
9	Julius Herford	The Stravinsky "Mass" I
10	Irving Fine	Schoenberg
11	Julius Herford	The Stravinsky "Mass" II

M U S I C O F T H E T W E N T I E S

July 8	Aaron Copland	A General Survey
15	Aaron Copland	The Revolutionaries: Ruggles, Ives, etc
22	Irving Fine	Central Europe: Schoenberg, Bartok
29	Aaron Copland	Jazz & Every-Day Music
Aug 5	Nicolas Nabokov	Russian Music of the Twenties
12	Irving Fine	The Beginnings of Neo-Classicism

HARMONIC ANALYSIS

Two one-hour classes were held weekly by Mr. Irving Fine in which fundamental principles of harmony were investigated from the viewpoint of the general music student's needs. Some analysis was given in these classes, however, for the students attached to the Composition Department, all of whom had private lessons with Mr. Fine as well.

SOLFÈGE

Classes in solfège were given as in former sessions by Miss Katharine Wolff. An Elementary and an Advanced class, each one hour in length, met weekly. Despite efforts to place it in the schedule at a time most advantageous to students' general attendance, there were ocassional extra rehearsals of orchestra, or chorus which tended to disrupt the regularity of the solfège department. Nevertheless attendance was higher than in former years.

F O R U M S

The schedule of activities permitted only two Forums to be held in the 1949 session. As in former seasons they were conducted in Sedgwick Hall, Lenox Library, Lenox.

JULY 11TH

INTEGRITY IN MUSIC

For The Composer:	Lukas Foss
For The Interpreter:	Seymour Lipkin
For The Educator:	Julius Herford
For The Audience:	Thomas D. Perry Jr.

Moderator: Aaron Copland

* * * * * * * * * * * * * *

JULY 18TH

WHAT ARE THE ECONOMIC, SOCIAL & ARTISTIC FACTORS INVOLVED IN MUSIC MAKING IN AMERICA & ABROAD.

Aaron Copland

Hugh Ross

Zvi Zeitlin

Jurrian Andriesson

Moderator: Wolfgang Schanzer

The Student Council and the Tanglewood Alumni Association

The Student Council for the 1949 season was elected during the early weeks of the session and consisted of:

Department I - Wolfgang Schanzer - Chairman
Urick Krasnopolsky

Department II - Robert Karol
Esther Glazer

Department III - Gerald Kechley
Edward Lewis

Department IV - Francis Barnard
Harry Schmidt

Department V - Nancy Gulledge
Alan Braun
David Baumgartner

Miss Katharine Wolff served as Faculty Advisor. The Student Council met several times a week during the lunch hour to discuss student problems and suggestions that were collected in a "Gripe Box" set up in the Main House. The Student Council proved to have a lively and genuine interest in the affairs of the students and in general served them well.

The Student Council had charge of the selection of subjects and speakers for the two Forums held at the Lenox Library.

The Student Council also organized and arranged two student parties, one held at Tracy Hall on one of the few free evenings, and one offering a preview of Wheatleigh, of which the purchase had recently been announced. For the latter party a modest admission was charged which netted $162.00 . This amount, to which an additional $38. was added from the treasury, has been turned over to the Music Center to be used for subsistence grants for two needy students of the 1950 session.

The Tanglewood Alumni Association was active throughout the session. It gave a welcoming party for new students on the evening of Opening Exercises. All were welcome and it proved a good opportunity for the students to meet one another. One weekend was established as Alumni Weekend, and all former students were invited to come to Tanglewood at that time. During the weekend several meetings were held, a constitution was drawn up and approved, and plans were made for a national election of officers. Throughout the Music Center session efforts were made to enroll students in the Alumni Association.

MOTION PICTURE IN TANGLEWOOD

- - - - - - - - - - - - - - - -

For three weeks - - - from July 18 to August 8 - - - the grounds of Tanglewood and The Berkshire Music Center and Boston Symphony Orchestra activities were used as material for the creation of a motion picture.

The International Motion Picture Division, Hamilton McFadden, Chief, of The Department of State, after prolonged negotiation with Dr. Koussevitzky and Mr. Judd was granted permission to make a film 20 minutes in length for foreign distribution, which would accurately picture musical life in Tanglewood.

The script of the film depicts the Boston Symphony Orchestra at a rehearsal with Dr. Koussevitzky; Dr. Koussevitzky's interest in the composition of a student composer at a class with Mr. Copland; the work's development in practice by various instrumentalists and finally its performance by the orchestra of Department II under the composer's direction.

Other facets of the school's life, such as chamber-music work with Gregor Piatigorsky, an operatic rehearsal with Boris Goldovsky, and Choral rehearsal with Hugh Ross were included as well as lighter scenes of students at play at the lake-front and on the lawns at lunch-hour.

The picture finished with a performance by Dr. Koussevitzky with the Boston Symphony Orchestra and the Festival Chorus of a specially commissioned work by Randall Thompson: "The Last Words of David".

The actual camera and recording work had to be fitted into the regular curriculum of The Berkshire Music Center and the full rehearsal schedule of Dr. Koussevitzky and the Boston Symphony Orchestra.

Due to excellent and whole-hearted cooperation by the entire student body it was possible to carry on the normal number of classes, rehearsals and concerts of the Berkshire Music Center during the time of filming and recording.

The Department II orchestra was obliged to devote an entire day, from 9 A.M. to 11 P.M. - - although many of these hours were for sections of the orchestra only - - and four hours of another day, so that their part in the film could be complete.

Work with the Opera Division, Choral Department and a Chamber-Music group was in each case a matter of between three and six hours. Individual students or small groups were also called into use for periods ranging from one-half to possibly three hours.

Dr. Koussevitzky and the Boston Symphony Orchestra were obliged to devote a recording session of two hours and parts of regular rehearsals to the film, and Dr. Koussevitzky himself was asked to appear at various times for scenes which took up to three hours to accomplish.

With the picture finally finished - - - it was made for the State Department by MPO Productions, Larry Madison, Director - - - general satisfaction was felt in that so difficult an enterprise had been accomplished along with the operation of the Berkshire Music Center and the Festival Concerts of the Boston Symphony Orchestra.

Programs of the 1949 Berkshire Festival and Special Concerts

Berkshire Festival

Bach - Mozart Concerts

"Tanglewood on Parade"

Coolidge Chamber Music Concerts

Juilliard String Quartet Concerts

Piano Music of Serge Prokofieff

Music of Chopin (1810--1849)

Three Organ Recitals by E. Power Biggs

Lecture-Demonstration of the Theremin

The Berkshire Festival and Bach - Mozart Concerts were productions of the Boston Symphony Orchestra .

"Tanglewood on Parade" included a concert by the Boston Symphony Orchestra and demonstration performances by each Department of the Music Center .

The three Coolidge Concerts were the gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress .

The Juilliard String Quartet concerts and the recitals of Mr. Biggs were Faculty Recitals .

The concerts of piano music of Prokofieff and of the music of Chopin were student recitals .

The Lecture-Demonstration of the Theremin was given by Mrs. Rosen, a visiting artist .

1949 Berkshire Festival

At TANGLEWOOD

Between LENOX *and* STOCKBRIDGE, MASSACHUSETTS

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

GEORGE E. JUDD, *Manager*

(*The Festival will climax Dr. Koussevitzky's 25th Anniversary Season*)

Programs

THEATRE-CONCERT HALL

4 Concerts by members of the Boston Symphony Orchestra,
SERGE KOUSSEVITZKY, *Conductor*

Saturday Evening, July 16, *at* 8:15

Bach

Brandenburg Concerto No. 1, in F major

Brandenburg Concerto No. 2, in F major, for Trumpet, Flute, Oboe, and Violin, Soli

Concerto for Two Violins, in D minor
(*Soloists:* RICHARD BURGIN, RUTH POSSELT)

Suite No. 1 in C major

Chorus from Cantata No. 12 — "Weinen, klagen"

Cantata No. 50 — "Nun ist das Heil und die Kraft"

Sunday Afternoon, July 17, *at* 3:00

Mozart

Eine Kleine Nachtmusik (Serenade for Strings) in G major, K. 525

Violin Concerto in A major, No. 5 (K. 219)
(*Soloist:* DOROTHA POWERS)

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*Symphony in C major, No. 36 ("Linz"), K. 425

Symphony in G minor, No. 40 (K. 550)

*The five Sunday concerts will be broadcast 4:30–5:30 E.D.S.T. by the National Broadcasting Company Network.

Saturday Evening, July 23, *at* 8:15

Bach

Brandenburg Concerto, No. 3, in G major, for Strings
Brandenburg Concerto, No. 4, for Two Flutes and Violin
Cantata No. 135, "Ach Herr, mich armen Sünder"
(*Conducted by* HUGH ROSS)

Piano Concerto in D minor
(*Soloist:* LUKAS FOSS)
Suite No. 3, in D major

Sunday Afternoon, July 24, *at* 3:00

Mozart

Symphony in A major, No. 29 (K. 201)
Konzertante Sinfonie for Violin and Viola (K. 364)
(*Soloists:* WILLIAM KROLL, JOSEPH DE PASQUALE)

---

*Symphony in D major, No. 31 ("Paris"), K. 297
Symphony in E-flat major, No. 39 (K. 543)

CONCERTS IN THE SHED

(SERGE KOUSSEVITZKY, *Conductor*)

Thursday and Saturday Evenings at 8:15; Sunday Afternoons at 3:00

Series A

Thursday Evening
July 28

Vivaldi . . . . . Orchestral Concerto in D minor
Prokofieff . . . . . Symphony No. 5

Brahms . . . . . Symphony No. 2, in D major

Saturday Evening
July 30

Beethoven . . . . . Overture to "Egmont"
Beethoven . . . . . Piano Concerto No. 4, in G major
(*Soloist:* CLAUDIO ARRAU)

Liszt . . . . . "A Faust Symphony"
(In commemoration of the 200th Anniversary of the birth of Goethe)

Sunday Afternoon
July 31

(LEONARD BERNSTEIN, *Conducting*)

Schumann . . . . . Overture to "Manfred"
Schumann . . . . . Symphony No. 4, in D minor

**Stravinsky* . . . . . Scènes de Ballet
Stravinsky . . . . . "Le Sacre du Printemps"

Series B

Thursday Evening
August 4

Tchaikovsky . . . . . Serenade for Strings
Tchaikovsky . . . . . Violin Concerto
(*Soloist:* JASCHA HEIFETZ)

Tchaikovsky . . . . . Symphony No. 4, in F minor

Saturday Evening
August 6

Messiaen . . . . . "L'Ascension"
Milhaud . . . . . Violoncello Concerto No. 1
(*Soloist:* GREGOR PIATIGORSKY)

Mahler . . . . . "The Song of the Earth"
(*Soloists:* JANICE MOUDRY, Contralto; DAVID LLOYD, Tenor)

Sunday Afternoon
August 7

(ELEAZAR DE CARVALHO, *Conducting*)
William Schuman . . Symphony for Strings
Villa-Lobos . . . . . Mandú-cárárá

**Strauss* . . . . . Horn Concerto No. 2
(*Soloist:* JAMES STAGLIANO)
Strauss . . . . . "Thus spake Zarathustra"

Series C

Thursday Evening
August 11

(LEONARD BERNSTEIN, *Conducting*)
Schubert . . . . . Symphony No. 2
Shostakovitch . . . . . Symphony No. 7

Saturday Evening
August 13

Haydn . . . . . Symphony in G major, No. 88
Britten . . . . . Spring Symphony with Chorus and Soloists
(*First performance in America*)

Sunday Afternoon
August 14

Corelli . . . . . Suite for Strings
Copland . . . . . "Quiet City"
Debussy . . . . . "The Sea"

**Beethoven* . . . . . Overture, "Leonore" No. 3
Beethoven . . . . . Symphony No. 5, in C minor

Special Event — TANGLEWOOD ON PARADE — *Friday, Aug. 12.*

Baldwin Piano • Victor Records • *Programs subject to change*

TICKET INFORMATION (Federal Admission Tax included)

RESERVED SEATS FOR EACH CONCERT

Bach Concerts — July 16 and July 23 . . . . . $4
Mozart Concerts — July 17 and July 24 . . . . . *General Admission only*
Concerts — July 28, August 12, 13, 14 . . . . . $4, $2.50, Box Seats $6
Concerts — July 30, 31, August 4, 6, 7 . . . . . $2.50, Box Seats $6

All tickets now on sale at Tanglewood (address Tanglewood, Lenox, Mass.)
***Telephone Lenox 600; checks payable to* Boston Symphony Orchestra, Inc.**
GENERAL ADMISSION to grounds $2 — On sale the day of each concert.

FESTIVAL REHEARSALS—Admission to three Saturday morning rehearsals (July 30, August 6, August 13) at 10 A.M., $1 each, benefit of the Orchestra's Pension Fund.

For listing of hotel or guest house accommodations in the Berkshires, write the *Berkshire Hills Conference, Pittsfield, Massachusetts,* which, through the cooperation of local chambers of commerce and similar organizations, will endeavor to secure reservations.

Chamber Music Series

Five concerts of chamber music will be given on Wednesday evenings in the Theatre-Concert Hall — three through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, and two by the Juilliard String Quartet.

These will be invitation concerts.

July 6 — Kroll String Quartet
July 13 — Sylvia Marlowe, harpsichord, and Alfred Zighera, viola da gamba
July 20 — Berkshire Woodwind Ensemble
August 3 — Juilliard String Quartet
August 10 — Juilliard String Quartet

Berkshire Music Center Concerts

Numerous instrumental, choral and operatic performances, for which no tickets will be sold, are given by the Berkshire Music Center (40 such performances are listed including the five concerts above). All these performances are open to members of the Society of Friends of the Berkshire Music Center. *A voluntary contribution to the support of the Center constitutes membership in this Society.* All Festival subscribers will be invited to join. Memberships will be received at the office at Tanglewood up to two hours before any student concert. *For further information, please address* Friends of the Berkshire Music Center, *Tanglewood, Lenox, Massachusetts.* Checks should be made payable to the Boston Symphony Orchestra, Inc.

Calendar of Events on Request

4M PRINTED IN U.S.A.

Berkshire Festival, 1949

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

THEATRE-CONCERT HALL

Bach and Mozart Concerts by Members of the Orchestra

THIRD PROGRAM

Saturday Evening, July 23

Bach

BRANDENBURG CONCERTO NO. 3, IN G MAJOR, FOR STRING ORCHESTRA

Allegro moderato—Sinfonia (from "Christ lag in Todesbanden")—Allegro

BRANDENBURG CONCERTO NO. 4, IN G MAJOR, FOR VIOLIN, TWO FLUTES AND STRING ORCHESTRA

I. Allegro II. Andante III. Presto

(*Violin:* RICHARD BURGIN; *Flutes:* GEORGES LAURENT *and* GEORGE MADSEN)

CANTATA NO. 135, "ACH HERR, MICH ARMEN SÜNDER"

FESTIVAL CHORUS—*Soloists:* ELINOR WARREN, *Contralto;* DAVID LLOYD, *Tenor;* JAMES PEASE, *Bass*

Harpsichord: FERNANDO VALENTI HUGH ROSS conducting

INTERMISSION

PIANO CONCERTO IN D MINOR

I. Allegro II. Adagio III. Allegro

(*Soloist:* LUKAS FOSS)

SUITE NO. 3, IN D MAJOR

I. Overture II. Air III. Gavotte I; Gavotte II IV. Bourrée V. Gigue

FOURTH PROGRAM

Sunday Afternoon, July 24

Mozart

SYMPHONY IN A MAJOR, NO. 29 (K. 201)

I. Allegro moderato II. Andante III. Menuetto IV. Allegro con spirito

KONZERTANTE SINFONIE FOR VIOLIN AND VIOLA (K. 364)

I. Allegro maestoso II. Andante III. Presto

(*Soloists:* WILLIAM KROLL *and* JOSEPH DE PASQUALE)

INTERMISSION

*SYMPHONY IN D MAJOR, NO. 31 ("Paris"), K. 297

I. Allegro assai II. Andantino III. Allegro

SYMPHONY IN E-FLAT MAJOR, NO. 39 (K. 543)

I. Adagio; Allegro

II. Andante con moto

III. Menuetto: Allegretto

IV. Finale: Allegro

Baldwin Piano **Sunday Concerts Broadcast 4:35-5:30 N.B.C. Network* R.C.A. Victor Records

Coming Events at Tanglewood

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

Festival Concerts in the Shed

Thursday and Saturday Evenings at 8:15; Sunday Afternoons at 3:

JULY 28, 30, 31 • AUGUST 4, 6, 7 • AUGUST 11, 13, 14

All tickets now on sale at Tanglewood (address Tanglewood, Lenox, Mass.). *Telephone Lenox 600; checks payable to* Boston Symphony Orchestra, Inc.

GENERAL ADMISSION to grounds $2. On sale the day of each concert.

FESTIVAL REHEARSALS — Admission to three Saturday morning rehearsals (July 30, August 6, August 13) at 10 A.M., $1 each, benefit of the Orchestra's Pension Fund.

Friday, August 12

TANGLEWOOD ON PARADE

Watch for special announcement!

Box Seats $5. Reserved Sections $4.

Unreserved Section $2.5 *(Reprices included)*

Berkshire Music Center Concerts

Numerous instrumental, choral and operatic performances, for which no tickets will be sold, are given by the Berkshire Music Center. All these performances are open to members of the Society of Friends of the Berkshire Music Center. *Voluntary contribution to the support of the Center constitutes member-ship in this Society.* All are invited to join. Memberships will be received at the office at Tanglewood except for two hours before any student concert. *For further information, please address* FRIENDS OF THE BERKSHIRE MUSIC CENTER, *Tanglewood, Lenox, Massachusetts.* Checks should be made payable to the Boston Symphony Orchestra, Inc.

Complete Calendar of Events on Request

Visit the Tanglewood Music Store (by the Main Gate)

For private demonstration of the BERKSHIRE MODEL, at Brotherhood Club, Lenox, phone Lenox 600 for appointment.

TANGLEWOOD--FRIDAY, AUG. 12, 1949

6 to 11 p. m.
Rain or Shine

(Between Stockbridge and Lenox, Massachusetts)

Tanglewood on Parade

Benefit: BERKSHIRE MUSIC CENTER

★ ★ ★

PROGRAM

BERKSHIRE MUSIC CENTER ON PARADE

FANFARE—Assembly (on the lawn in front of the Shed) . . 6:00

Simultaneous performances by each department . . 6:10

In the Shed—Orchestra
SHORT SYMPHONIC WORKS

In the Theatre-Concert Hall — Opera
SCENES FROM VERDI'S OPERAS

In the Orchard—Chorus
DEMONSTRATION REHEARSAL

In the Chamber Music Hall—Ensemble
CONCERT BY THE CHAMBER MUSIC DEPT.

LAWN PARTY—Picnic Supper 7:00

All are invited to bring a picnic supper and to make use of the buffet and refreshment carts.

THE BELL

THE MANIFESTATION—In the Shed 8:00
(Speakers to be Announced)

Short Intermission 8:45

GALA CONCERT—In the Shed 9:00

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, *conducting*

PROGRAM

Randall Thompson	"The Last Words of David," for Chorus and Orchestra
	(First performance)
Leonard Bernstein	"The Age of Anxiety," Symphony for Orchestra and Piano solo (after W. H. Auden)
	(The solo part to be played by the composer)
Tchaikovsky	Symphony No. 5, in E minor

ANNOUNCEMENT 10:45

DOOR PRIZE

A custom built RCA Victor "Berkshire" Radio-Phonograph will be given away to a lucky ticket-holder!

(ON EXHIBIT AT TANGLEWOOD)

WALTZING ON THE LAWN (By the Main House) . . . 10:50

FIREWORKS

Tickets admitting to all above events $2.50

Reserved seats, $4.00 ***(Tax Included)*** **Box seats, $5.00**

At *4:30* there will be an unusual operatic production in the open air—the first act of "*Savitri*" by Gustav Holst. Those holding tickets in the reserved sections are invited to this performance.

BALDWIN PIANO VICTOR RECORDS

TANGLEWOOD — LENOX, MASSACHUSETTS

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

Friday, August 12 --- Events from 6 to 11 P. M.

(Rain or Shine)

TANGLEWOOD ON PARADE

For the Benefit of the Berkshire Music Center

ASSEMBLY and PARADE of the Berkshire Music Center

JOINT PERFORMANCES by the various departments:

Symphony Concert (in the Shed)
Choral Concert (in the Orchard)
Scenes from the *Great Operas* (in the Theatre)
Chamber Concert (in the Chamber Music Hall)

LAWN PARTY—Picnic Supper

MANIFESTATION (Speakers to be announced)

BOSTON SYMPHONY ORCHESTRA Concert — *Serge Koussevitzky conducting*

PROGRAM

Randall Thompson	"The Last Words of David," for Chorus and Orchestra (First performance)
Leonard Bernstein	"The Age of Anxiety," Symphony for Orchestra and Piano solo (after W. H. Auden) (The solo part to be played by the composer)
Tchaikovsky	Symphony No. 5, in E minor

ANNOUNCEMENT OF DOOR PRIZES

(Including an RCA "BERKSHIRE" Radio-phonograph)

For private demonstration of all BERKSHIRE MODELS at Brotherhood Club, Lenox, phone Lenox 600 for appointments.

WALTZING on the LAWN

FIREWORKS

Watch for further announcements!

TICKETS NOW—Box Seats—$5. Reserved Sections—$4

Unreserved Section—$2.50 (Admits to all above events)

(All prices include tax)

(See Over)

BERKSHIRE FESTIVAL --- 1949

(Remaining Concerts)

Series B

Thursday Evening
August 4

Tchaikovsky . . Serenade for Strings
Tchaikovsky . . Symphony No. 4, in F minor

Tchaikovsky . . Violin Concerto
(*Soloist:* JASCHA HEIFETZ)

Saturday Evening
August 6

Dukas . . . . "La Péri"
Milhaud . . . Violoncello Concerto No. 1
(*Soloist:* GREGOR PIATIGORSKY)

Mahler . . . "The Song of the Earth"
(*Soloists:* JANICE MOUDRY, Contralto; DAVID LLOYD, Tenor)

(ELEAZAR DE CARVALHO, *Conducting*)

Sunday Afternoon
August 7

William Schuman Symphony for Strings
Villa-Lobos . . Mandu-carara

Strauss . . . Horn Concerto No. 2
(*Soloist:* JAMES STAGLIANO)
Strauss . . . "Thus spake Zarathustra"

Series C

(LEONARD BERNSTEIN, *Conducting*)

Thursday Evening
August 11

Schubert . . . Symphony No. 2

Shostakovitch . . Symphony No. 7

Saturday Evening
August 13

Britten . . . . Spring Symphony with Chorus and Soloists
(*First performance in America*)

Debussy . . . Two Nocturnes
Ravel . . . . "Daphnis and Chloe," 2nd Suite

Sunday Afternoon
August 14

Debussy . . . "The Sea"
Messiaen . . . "The Ascension"

Beethoven . . Overture, "Leonore" No. 3
Beethoven . . . Symphony No. 5, in C minor

Baldwin Piano • R.C.A. Victor Records • *Programs subject to change*

TICKET INFORMATION (Federal Admission Tax included)

RESERVED SEATS FOR EACH CONCERT IN SERIES C:

August 11 . . . . . $5, $4, $2.50, Box Seats $6

August 13, 14 . . . . . $4, $2.50, Box Seats $6

All tickets now on sale at Tanglewood (address Tanglewood, Lenox, Mass.)
Telephone Lenox 600; checks payable to Boston Symphony Orchestra, Inc.

GENERAL ADMISSION to grounds $2—On sale the day of each concert.

FESTIVAL REHEARSALS—Admission to Saturday morning rehearsals (August 6, August 13) at 10 A.M., $1 each, benefit of the Orchestra's Pension Fund.

For listing of hotel or guest house accommodations in the Berkshires, write the *Berkshire Hills Conference, Pittsfield, Massachusetts,* which, through the cooperation of local chambers of commerce and similar organizations, will endeavor to secure reservations.

(SEE OVER)

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

TANGLEWOOD ON PARADE

A Concert by the Orchestra of Department II

Friday, August 12, 1949 at 6:00 p.m. in the Shed

PROGRAM

Beethoven — Music for the Tragedy "Egmont," Opus 84

Overture - Clara's Songs (I and II)

Soprano - Ellen Faull

Conductor - Richard Burgin

Wagner — A Faust Overture

Conductor - Irwin Hoffman

Dukas — The Sorcerer's Apprentice

Conductor - Seymour Lipkin

Berlioz — Excerpts from the Dramatic Legend "The Damnation of Faust," Opus 24

Dance of the Sylphs - Minuet of the Will-o'-the-Wisps - Hungarian March

Conductor - Eleazar de Carvalho

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

TANGLEWOOD ON PARADE

A Concert by the Chamber Music Department

Friday, August 12, 1949, 6:00 p.m. - Chamber Music Hall

PROGRAM

Jacques Ibert — Trois Pièces Brèves

I Allegro
II Andante
III Assez lent; Allegro scherzando

Flute - Carl Lutes — Clarinet - John Pandolfi
Oboe - Frank Stockstill — Bassoon - Torleiv Nedberg
Horn - David Baumgartner

(Coached by Mr. Howard Shanet)

*Edward Lewis — Song for Muted Violin
Vocalise

Violin - Ira Krupenye — Piano - Leonard Pennario

Samuel Barber — Dover Beach

Mezzo-Soprano - Ruth Ramsey
Violin - Paul Chalfant — Viola - Cynthia Swift
Violin - Jan Turkiewicz — Violoncello - Edward Bisha

(Coached by Mr. Ralph Berkowitz)

*Ben-Zion Orgad — Ballade for Unaccompanied Violin

Violin - Zvi Zeitlin

Johannes Brahms — Trio in E-flat, Opus 40

I Adagio Mesto
III Allegro con brio

Horn - Wayne Barrington — Violin - Ma Si Hon
Piano - Eloise Matthies

(Coached by Mr. Jean Bedetti)

* Student in the Composition Department

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

TANGLEWOOD ON PARADE

Demonstration Chorus Rehearsal

Under the Direction of Hugh Ross

Friday, August 12, 1949 at 6:00 p.m., Orchard Rehearsal Stage

PROGRAM

Harold Blumenfeld	Three Scottish Poems, Texts by L. A. G. Strong
Miriam Brunner	Epitaph at Corinth
Soloist - Jane Beard	
Julia Perry	Song of Our Savior
Irving Fine	Two Love Songs of Ben Jonson
Lament	
The Hour Glass	

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

TANGLEWOOD ON PARADE

Opera Productions by Department IV

Boris Goldovsky, head assisted by
Sarah Caldwell, Dramatics; Jan Meyerowitz and Felix Wolfes, Repertoire; Leo Van Witsen, Costume Designer and Make-up; Barbara Lawthers, Scenic Designer; Robert J. Lawthers, Technical Director; David Lloyd, English Diction; and the Orchestra of Department IV

Friday, August 12, 1949 at 4:30 p.m. - in the Garden

INCORONAZIONE DE POPPEA — MONTEVERDI

Scene 1, Seneca's Garden

Seneca	Robert Minser
Mercurio	Julian Patrick
Famigliari:	
Stoic Philosophers	Marvin Snow
	Ernest Eames
Seneca's Wife	Jane Beard
Her Handmaiden	Joanne Tornga
Seneca's Disciples	John Alexander
	Julian Patrick

Scene 2, Love Intermezzo

Valetto	Jane Beard
Damigella	Sylvia Stahlman

Coached and Conducted by Harold Blumenfeld
Staged by Richard Flusser

COSI FAN TUTTE (Act I, Opening Scene) — MOZART

Ferrando	David Lloyd
Guglielmo	Roy Wilde
Don Alfonso	James Pease

Staged by Boris Goldovsky
Conducted by Leon Hyman

Lighting: Wallace Dace
Properties: Kathleen Whitney

Costume Department: Joanna Collens, Frances G. Cammuso, Sonia Stolin, Penelope Draper, Laura Rosenblatt, Barbara Patterson, Woodrow Pickering

Scenic Department: Jonathan Belcher, Linda Cabot, Ernest Eames, Robert Schmidt, William Scott, Dorothy Troupin, Kathleen Whitney, Gilbert Whitney, Laura Zirner

BALDWIN PIANO

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

TANGLEWOOD ON PARADE

Opera Productions by Department IV

Boris Goldovsky, Head assisted by

Sarah Caldwell, Dramatics; Jan Meyerowitz and Felix Wolfes, Repertoire; Leo Van Witsen, Costume Designer and Make-up; Barbara Lawthers, Scenic Designer; Robert J. Lawthers, Technical Director; David Lloyd, English Diction; and the Orchestra of Department IV

Friday, August 12, 1949 at 6:00 p.m. - Theatre-Concert Hall

RIGOLETTO (Act III) VERDI

Rigoletto	Manfred Hecht	Duke	Brent Williams
Gilda	Mattiwilda Dobbs	Sparafucile	Joseph Contreras
	Maddalena	Janice Moudry	

Staged and Conducted by Boris Goldovsky
Scenery designed by William Scott

THE BARBER OF SEVILLE (Act I, Final Scene) ROSSINI

Marcellina	Beverly Hunziker	Rosina	Eleanor Davis
Count Almaviva	Gene Cox	Basilio	Robert Minser
Bartolo	Albert Basso	Figaro	Julian Patrick
	Officer of the Guard	Ernest Eames	

Staged and Conducted by Sarah Caldwell

FALSTAFF (Act II, Scene 2) VERDI

Alice Ford	Jean Gibbons	Mr. Ford	Irvin Nordquist
Meg	Ruth Williams	Fenton	Frank Gay
Mrs. Quickly	Janice Moudry	Dr. Cajus	Brent Williams
Nanetta	Mattiwilda Dobbs	Bardolfo	John Alexander
Falstaff	Albert Basso	Pistola	Robert Minser

Staged by Boris Goldovsky assisted by Daniel Harris
Conducted by Theodore Bloomfield
Scenery designed by Dorothy Troupin and Jonathan Belcher

Lighting: Wallace Dace
Properties: Kathleeen Whitney, Ellen Berkowitz

Costume Department: Joanna Collens, Frances G. Cammuso, Penelope Draper, Sonia Stolin, Barbara Patterson, Woodrow Pickering, Laura Rosenblatt

Scenic Department: Jonathan Belcher, Linda Cabot, Ernest Eames, Robert Schmidt, William Scott, Dorothy Troupin, Kathleen Whitney, Gilbert Whitney, Laura Zirner

BALDWIN PIANO

The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

Through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress

PRESENTS

Three Concerts

OF CHAMBER MUSIC

Wednesday Evenings at 8:15 . July 6, 13, 20, 1949

IN THE THEATRE-CONCERT HALL

TANGLEWOOD . LENOX . MASSACHUSSETTS

First Program . . . July 6

THE KROLL QUARTET

WILLIAM KROLL, *Violin*
LOUIS GRAELER, *Violin*
NATHAN GORDON, *Viola*
AVRON TWERDOWSKY, *'Cello*

Haydn . . . . . QUARTET IN C MAJOR, *Op.* 54, No. 2

Vivace
Adagio
Minuetto Allegretto
Finale: Adagio; Presto

Hindemith . . . . . QUARTET No. 3, *Op.* 22

I. Fugato: Sehr langsame Viertel; Schnelle Achtel
II. Sehr energisch
III. Ruhige Viertel; Stets fliessend
IV. Mässig schnelle Viertel
V. Rondo: Gemächlich und mit Grazie

INTERMISSION

Brahms . . . . . QUARTET IN C MINOR, *Op.* 51, No. 1

Allegro
Romanze: Poco adagio
Allegretto molto moderato e commodo
Finale: Allegro

Second Program . . . July 13

ALFRED ZIGHERA (*viola da gamba*) — SYLVIA MARLOWE (*harpsichord*)

J. S. Bach . . . . . SONATA IN G MAJOR

Adagio, Allegro ma non tanto
Andante
Allegro moderato

Viola da gamba and harpsichord

Karl F. Abel . . . . . SONATA IN G MAJOR

Largo
Tempo di Minuetto
Allegro

Viola da gamba alone

J. S. Bach . . . . . SONATA IN D MAJOR

Adagio, Allegro
Andante
Allegro

Viola da gamba and harpsichord

INTERMISSION

Vivaldi-Bach . . . . . CONCERTO IN D

Allegro
Largo
Allegro

Harpsichord solo

J. S. Bach . . . . . SONATA IN G MINOR

Vivace
Adagio
Allegro

Viola da gamba and harpsichord

Third Program . . . July 20

BERKSHIRE WOODWIND ENSEMBLE

Louis Speyer, *Director*

James Pappoutsakis, *Flute*
Pasquale Cardillo, *Clarinet*
Willem Valkenier, *French Horn*
Louis Speyer, *Oboe and English Horn*
Raymond Allard, *Bassoon*

Lukas Foss, *Piano*, assisting

Beethoven . . . . . .Quintet for Woodwinds, *Op.* 71

Adagio, Allegro
Adagio
Menuetto
Rondo

Honegger . . . . . Concerto da Camera for Flute, English Horn and Piano (1948)

Allegro
Andante
Finale

Dedicated to Mrs. E. S. Coolidge

First Performance

INTERMISSION

Poulenc . . . . . Sextuor (1939)

Allegro vivace
Divertissement
Finale

Mozart (?) . . . Cassazione in E flat for Oboe, Clarinet, Bassoon, Horn

Adagio, Allegro
Menuetto
Adagio
Presto

Baldwin Piano

THEATRE-CONCERT HALL — TANGLEWOOD, LENOX, MASSACHUSETTS

THE BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, *Director*

PRESENTS TWO CONCERTS BY THE

JUILLIARD STRING QUARTET

ROBERT MANN, *First Violin*
ROBERT KOFF, *Second Violin*
RAPHAEL HILLYER, *Viola*
ARTHUR WINOGRAD, *Violoncello*

On Wednesday Evenings, August 3 and 10, 1949

FIRST PROGRAM

THIRD STRING QUARTET, *Op.* 30 (1927) . . . . . *Schönberg*

Moderato — Adagio — Intermezzo — Rondo

STRING QUARTET, *Op.* 135 . . . . . *Beethoven*

Allegretto
Vivace
Lento assai, cantante e tranquillo
Grave, ma non troppo tratto — Allegro ("*Der schwer gefasste Entschluss: Muss es sein? Es muss sein!*")

INTERMISSION

LYRIC SUITE (1927) . . . . . *Alban Berg*

Allegretto gioviale
Andante amoroso
Allegro misterioso
Adagio appassionato
Presto delirando
Largo desolato

SECOND PROGRAM

FOURTH STRING QUARTET, *Op.* 37 (1939) . . . . . *Schönberg*

Allegro molto; Energico
Comodo
Largo; Poco adagio
Allegro

FIVE MOVEMENTS FOR STRING QUARTET, *Op.* 5 (1909) . . . . . *Webern*

Heftig bewegt
Sehr langsam
Sehr bewegt
Sehr langsam
In zarter Bewegung

INTERMISSION

STRING QUARTET, *Op.* 130, with *Grosse Fuge* . . . . . *Beethoven*

Adagio, ma non troppo; Allegro
Presto
Andante con moto, ma non troppo
Allegro assai: Alla danza tedesca
Cavatina: Adagio molto espressivo
Grosse Fuge

The Juilliard Quartet records for Columbia

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

A CONCERT OF MUSIC FOR PIANO BY SERGE PROKOFIEFF

Thursday, July 7, 1949, 8:15 p.m., Theatre-Concert Hall

Leonard Pennario, Pianist

P R O G R A M

Sonata No. 3, Opus 28 (in one movement)

* * * * * *

Six Visions Fugitives, Opus 22

Dolente
Allegretto
Animato
Poetico
Allegretto tranquillo
Ridicolosamente

Toccata, Opus 11

* * * * * *

Sonata No. 6, Opus 82, in A major

I Allegro moderato
II Allegretto
III Tempo di valser lentissimo
IV Vivace

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

A Concert of Music By Frederic Chopin, 1810-1849

Monday, July 18, 1949, 4:30 p.m., Chamber Music Hall

PROGRAM

Ballade in G minor, Opus 23 (1836)

Nocturne in C-sharp minor, Opus 27, No. 1 (1836)

Fantaisie in F minor, Opus 49 (1841)

Loretta Poto, Piano

Polish Songs, Opus 74 (1824-1844)

Troubled Waters
My Joys
An Elegy
Maiden's Wish

Beverly Shearer, Soprano
Urick Krasnopolsky, Piano

Trio for Violin, Violoncello and Piano in G minor, Opus 8 (1833)

Allegro con fuoco
Adagio sostenuto
Finale: Allegretto

Mary Baird, Violin
Mary Ann Meredith, Violincello
Eloise Matthies, Piano

BALDWIN PIANO

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

First Faculty Recital

E. Power Biggs, Organ

Sunday, July 31, 1949 at 9:45 a.m. - Shed

ORGAN MUSIC OF JOHANN SEBASTIAN BACH

Prelude and Fugue in E-flat from the Clavierübung

Five Chorale Preludes from the Orgelbüchlein

Puer natus in Bethlehem

Christe, du Lamm Gottes

Ich ruf zu Dir, Herr Jesu Christ

Vater unser im Himmelreich

Wer nur den lieben Gott lasst walten

Toccata and Fugue in D minor

* * * * * *

The Aeolian-Skinner classic-style organ on which this program is performed was presented in 1940 by the Carnegie Foundation

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Second Faculty Recital

E. Power Biggs, Organ

Sunday, August 7, 1949, at 9:45 a.m. - Shed

ORGAN MUSIC OF JOHANN SEBASTIAN BACH

Concerto in D minor, after Vivaldi

I Introduction
II Allegro
III Largo
IV Allegro

Three Chorale Preludes on Chorale Melodies by Martin Luther

Ein feste Burg ist unser Gott

Nun freut euch, lieben Christen g'mein

Wir glauben All' an einen Gott

Prelude and Fugue in B minor

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Third Faculty Recital

E. Power Biggs, Organ

Sunday, August 14, 1949 at 9:45 a.m. - Shed

ORGAN MUSIC OF JOHANN SEBASTIAN BACH

Toccata, Adagio and Fugue in C major

Prelude and Fugue in G major

Passacaglia and Fugue in C minor

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

A LECTURE-DEMONSTRATION OF THE THEREMIN

Lucie Bigelow Rosen, Thereminist

Friday, August 5, 1949, 4:30 p.m., Chamber Music Hall

PROGRAM

I Demonstrating the Cello Range:

J. S. Bach - Adagio from the Toccata in C major

II Demonstrating the Violin Range:

Veracini - Largo

III Demonstrating Allegro Tempo:

Grieg - To Spring

IV Songs Demonstrating Color and Mood:

Szulc - Clair de Lune
Lie - Schee

Demonstrating Articulation:

Malipiero - Canto all' Infinito

V Fauré - Elégie

Piano - Leonard Pennario

BALDWIN PIANO

Calendar of Events

at Tanglewood - 1949

SCHEDULE OF EVENTS - 1949 SEASON

First Week

July 3, Sunday

OPENING EXERCISES - Theatre at 3:30 PM

ALUMNI PARTY - Tracy Hall at 8:30 PM

July 6, Wednesday

COOLIDGE CHAMBER MUSIC CONCERT #1 Kroll Quartet
Theatre at 8:15 PM

July 7, Thursday

PIANO RECITAL - (Pennario) Theatre at 8:15 PM

July 8, Friday

CONCERT #1 BY DEPARTMENT II ORCHESTRA - Shed at 8:15PM

July 10, Sunday

CHAMBER MUSIC CONCERT #1 BY DEPARTMENT II
Chamber Music Hall at 10:15 AM

COMPOSERS'EVENING #1 BY DEPARTMENT III
Chamber Music Hall at 8:15 PM

Second Week

July 11, Monday

FORUM #1 - Sedgwick Hall - Lenox Library at 8:15 PM

July 13, Wednesday

CONCERT #1 BY SMALL CHOIR OF DEPARTMENT V
Theatre at 4:30 PM

COOLIDGE CHAMBER MUSIC CONCERT #2 Theatre at 8:15 PM
Alfred Zighera, viola da gamba; Sylvia Marlowe,
Harpsichord

July 14, Thursday

CHAMBER ORCHESTRA CONCERT #1 BY DEPARTMENT IV
Mr. de Carvalho Theatre at 8:15 PM

July 15, Friday

CONCERT #2 BY DEPARTMENT II ORCHESTRA - Shed at 8:15PM

July 16, Saturday

BERKSHIRE FESTIVAL BACH PROGRAM - Dr. Koussevitzky
Theatre at 8:15 PM

July 17, Sunday

CHAMBER MUSIC CONCERT #2 BY DEPARTMENT II
Chamber Music Hall at 10:15 AM

BERKSHIRE FESTIVAL MOZART PROGRAM - Dr. Koussevitzky
Theatre at 3:00 PM

COMPOSERS' EVENING # 2 BY DEPARTMENT III
Chamber Music Hall at 8:15 PM

Third Week

July 18, Monday

Chopin Recital (Poto) Chamber Music Hall at 4:30 PM

FORUM #2 Sedgwick Hall - Lenox Library at 8:15 PM

July 19, Tuesday

CONCERT #1 BY DEPARTMENT V ORCHESTRA Mr. Shanet
Shed at 4:30 PM

DEPARTMENT 1VOPERA SCENES #1 Theatre at 8:15 PM

July 20, Wednesday

COOLIDGE CHAMBER MUSIC CONCERT #3 Theatre at 8:15 PM
Berkshire Woodwind Ensemble

July 22, Friday

CONCERT #3 BY DEPARTMENT II ORCHESTRA -Shed at 8:15 PM

July 23, Saturday

BERKSHIRE FESTIVAL BACH PROGRAM - Dr. Koussevitzky
Theatre at 8:15 PM

July 24, Sunday

CHAMBER MUSIC CONCERT #3 BY DEPARTMENT II
Chamber Music Hall at 10:15 AM

July 24, Sunday (cont)

BERKSHIRE FESTIVAL MOZART PROGRAM - Dr. Koussevitzky
Theatre at 3:00 PM

COMPOSERS' EVENING #3 BY DEPARTMENT III
Chamber Music Hall at 8:15 PM

Fourth Week

July 25, Monday

CONCERT #2 BY SMALL CHOIR OF DEPARTMENT V
Chamber Music Hall at 4:30 PM

STUDENT PREVIEW "Iphigenia in Tauris" Theatre at 8:15

July 26, Tuesday

DR. KOUSSEVITZKY'S BIRTHDAY PARTY at 4:00 PM

DEPARTMENT lV "Iphigenia in Tauris" Theatre at 8:15 PM

STUDENT PARTY - Tracy Hall at 8:30 PM

July 27, Wednesday

DEPARTMENT lV "Iphigenia in Tauris" Theatre at 8:15 PM

July 28, Thursday

BERKSHIRE FESTIVAL A 1 - DR. KOUSSEVITZKY Shed 8:15 PM

July 29, Friday

SONG RECITAL #1 BY DEPARTMENTS II & lV
Chamber Music Hall at 4:30 PM

CONCERT #4 BY DEPARTMENT II ORCHESTRA Shed at 8:15 PM

July 30, Saturday

BOSTON SYMPHONY ORCHESTRA PENSION FUND REHEARSAL
Shed at 10:00 AM

BERKSHIRE FESTIVAL A 2 - DR. KOUSSEVITZKY Shed at 8:15

July 31, Sunday

ORGAN RECITAL #1 MR. BIGGS(Bach) Shed at 9:45 AM

CHAMBER MUSIC CONCERT #4 BY DEPARTMENT II
Chamber Music Hall at 10:45 AM

July 31, Sunday (cont)

BERKSHIRE FESTIVAL A3 MR. BERNSTEIN Shed at 3:00 PM

COMPOSERS' EVENING #4 BY DEPARTMENT III
Chamber Music Hall at 8:15 PM

Fifth Week

August 1, Monday

CONCERT #2 BY DEPARTMENT V ORCHESTRA Mr. Shanet
Shed at 4:30 PM

August 2, Tuesday

SONG RECITAL #2 BY DEPARTMENTS II & IV
Chamber Music Hall at 4:30 PM

DEPARTMENT IV OPERA SCENES Theatre at 8:15 PM

August 3, Wednesday

JUILLIARD STRING QUARTET Theatre at 8:15 PM

August 4, Thursday

BERKSHIRE FESTIVAL B 1 DR. KOUSSEVITZKY Shed at 8:15 PM

August 5, Friday

CONCERT # 5 BY DEPARTMENT II ORCHESTRA Shed at 8:15 PM

August 6, Saturday

BOSTON SYMPHONY ORCHESTRA PENSION FUND REHEARSAL
Shed at 10:00 AM

COMPOSERS' FORUM # 5 BY DEPARTMENT III
Chamber Music Hall at 3:45 PM

BERKSHIRE FESTIVAL B2 DR. KOUSSEVITZKY Shed at 8:15 PM

August 7, Sunday

ORGAN RECITAL # 2 MR. BIGGS (Bach) Shed at 9:45 AM

CHAMBER MUSIC CONCERT #5 BY DEPARTMENT II
Chamber Music Hall at 10:45 AM

BERKSHIRE FESTIVAL B3 MR. de CARVALHO Shed at 3:00 PM

STUDENT PREVIEW "Albert Herring" Theatre at 8:15 PM

Sixth Week

August 8, Monday

ALBERT HERRING DEPARTMENT 1V Theatre at 8:15 PM

SCHOLARSHIP BALL Student Council Party
Wheatleigh at 8:45 PM

August 9, Tuesday

DEPARTMENT 1V OPERA SCENES Theatre at 4:30 PM

ALBERT HERRING DEPARTMENT 1V Theatre at 8:15 PM

EVENING OF CONTEMPORARY MUSIC Tracy Hall 8:15 PM

August 10, Wednesday

CONCERT # 3 BY SMALL CHOIR OF DEPARTMENT V
Theatre at 4:30 PM

JUILLIARD STRING QUARTET Theatre at 8:15 PM

August 11, Thursday

BERKSHIRE FESTIVAL C 1 MR. BERNSTEIN Shed at 8:15 PM

August 12, Friday

TANGLEWOOD ON PARADE

August 13, Saturday

BOSTON SYMPHONY ORCHESTRA PENSION FUND REHEARSAL
Shed at 10:00 AM

COMPOSERS' FORUM # 6 BY DEPARTMENT III
Chamber Music Hall at 1:45 PM

CONCERT # 6 BY DEPARTMENT II ORCHESTRA
Shed at 3:00 PM

BERKSHIRE FESTIVAL C2 DR. KOUSSEVITZKY Shed at 8:15PM

August 14, Sunday

ORGAN RECITAL #3 MR. BIGGS (Bach) Shed at 9:45 AM

CHAMBER MUSIC CONCERT # 6 BY DEPARTMENT II
Theatre at 10:45 AM

BERKSHIRE FESTIVAL C 3 DR. KOUSSEVITZKY Shed at 3:00 PM

SUMMARY OF PERFORMANCES AND EVENTS

PROFESSIONAL CONCERTS			25
	Berkshire Festival	13	
	Coolidge Concerts	3	
	Juilliard Quartet	2	
	BSO Public Rehearsals	3	
	Faculty Recitals	3	
	Tanglewood on Parade	1	
STUDENT CONCERTS			38
Dept. II	Orchestra	6	
	Chamber Music	6	
	Song Recitals	2	
	Piano Recital - Music of Prokofieff	1	
	Chopin Recital	1	
Dept. III	Recital of Contemporary Music	1	
	Composer's Concerts	6	
Dept. IV	Opera Scenes	3	
	Iphigenia in Tauris	3	
	Albert Herring	3	
	Chamber Orchestra	1	
Dept. V	Small Choir	3	
	Orchestra	2	
EXERCISES And PARTIES			7
	Forums	2	
	Opening Exercises	1	
	Student Parties	4	
		TOTAL . . .	70

BERKSHIRE ATHENAEUM

TANGLEWOOD STUDENT COUNCIL

invites you to attend a

S C H O L A R S H I P B A L L

Monday - August 8th - 8:45 p.m.

P R E V I E W O F W H E A T L E I G H E S T A T E

* Recently purchased by the B. S. O. to be used as a residence for students

* Dancing from 9 until 12

* 2 Super Bands

* Punch (for a dime)

* Refreshments

* Exotic Atmosphere

* 21¼ Gorgeous Acres

Wheatleigh is located on Hawthorne Street and Old Lake Road. Buses will leave Tracy Hall and Lenox School at 8:45 p.m. and return at the conclusion of the Ball.

* * * * * * * * *

Donation - 50¢ - to be applied to a Subsistence Scholarship Fund maintained by the Tanglewood Student Council.

D o r m i t o r i e s - C a n t e e n - T r a n s p o r t

Dormitories: The students of the 1949 session were housed as follows:

102 men in Tracy Hall, Lenox
116 women in Lenox School, Lenox
men lived in tents at the Tanglewood lake front
men lived over the garage at Tanglewood
2 lived in the Red Barn at Tanglewood (custodians)
1 lived in the Hawthorne Cottage at Tanglewood (custodian
students lived in accommodations outside the dormitories.

The financial results of the dormitory operation are shown in the financial report.

Canteen: For the first time this season a canteen was established at Tracy Hall. The canteen was open from four in the afternoon until after Tanglewood Concerts. Its principal purposes were to supply the personal needs - simple toiletries, cigarettes, etc. - of the students and to provide a place for social recreation where refreshments were available which would relieve the necessity for students to spend considerable amounts of time in Lenox. In accomplishing these ends the canteen was successful - it was well attended and contributed its bit to preventing friction between the students and the townspeople.

Wheatleigh: On the fifteenth of August the Boston Symphony Orchestra, Inc. took title to the main house, water tower and 21 1/4 acres of the estate of the late Mrs. Carlos deHeredia. The property was purchased from the Mahkeenac Development Corporation for $25,000 plus a fee of $1000 to Walter Wilson, agent. This purchase was financed as follows:

From the Julius Rosenwald Foundation	$16,000
From the Koussevitzky Music Foundation	5,000
From the Friends of the Music Center	5,000

Wheatleigh will be used in the future as a dormitory for approxi - mately 100 students, taking the place of Tracy Hall which has been used for four seasons, and for which the option to renew the lease was not taken up.

Transportation: The transportation between Tanglewood, Lenox School and Tracy Hall was provided as usual by Mr. Joseph Cowhig of Lenox. This service was included as a part of the dormitory fee.

Additions to buildings: The principal alteration to the build- ings at Tanglewood this season was the opening of the back of the Theatre-Concert Hall and the extension of the overhanging roof. The intention to increase the area outside the Hall where people might hear the Bach - Mozart concerts satisfactorily and to provid added shelter in case of sudden storms was very successfully accomplished.

The building where scenery and costumes for the Opera Department are made was considerably enlarged by the Tanglewood crew.

The club house at the lake was repaired, larger float facilities were made, the bath houses were rebuilt and flush toilets were installed.

Additions were made to the artists rooms backstage in the Shed, to provide additional storage and radio booth space.

The fencing of the area at Tanglewood has been completed.

B e r k s h i r e M u s i c C e n t e r L i b r a r y

Holdings	1947	Added in 1948	1948	Added in 1949	1949
Scores	1098	62	1160	64	1124
Chamber Music	681	31	712	36	748
Books	530	1	531	10	541
Miscellaneous	157	69	226	48	274
TOTAL	2466	163	2629	158	2787

(These figures do not include choral and orchestral works)
(incorporated into the Boston Symphony Orchestra Library)

Eighty orchestral works from the Boston Symphony Orchestra Library were used by the orchestras of Departments II, IV and V and by the auditors' orchestra. In addition 31 orchestral compositions and opera orchestrations were rented on recommendatic of the conducting faculty, but of these only 18 were actually performed. The orchestra materials for eight operas in the standard repertoire were lent to the Music Center by the New England Conservatory of Music. A special loan of the material for "Iphigenia in Tauris" was made by the Juilliard School of Music. Several choral compositions were borrowed from the libraries of the Collegiate Chorale and the Manhattan School of Music.

Friends of the Berkshire Music Center

The Friends of the Berkshire Music Center continued its activities for the fourth season, again under the national chairmanship of Dr. Lewis Perry. The Office of the Friends at the Main Gate at Tanglewood was open daily in charge of Miss Mary Eliot, to receive contributions and memberships. Members of the Friends were invited to all student and special concerts at Tanglewood, and were permitted to bring guests.

A total of 3970 persons joined the Friends in 1949, contributing a total of $27,654.54. an average contribution of $6.94 . This compares with former seasons as follows:

Year	Number Members	Total Contributions	Average Contribution
1946	-	$13,285.93	-
1947	-	23,540.91	about $8.00
1948	3851	20,449.13	5.33
1949	3970	27,654.54	6.94

Of the 1949 contributions, $5,000 was committed for the purchase of Wheatleigh and $3,000 for the Heifetz Scholarship Fund, leaving $19,654.54 for the usual purposes of Friends' contributions. Against these contributions must be charged direct expenses of $4,231.12, compared to $2,280.66 in 1948 and $1,076.75 in 1947 .

F I N A N C I A L S T A T E M E N T O N T A N G L E W O O D O P E R A T I O N S - 1 9 4 9

The following figures attempt to show expenditures and receipts in connection with the operations at Tanglewood compared with similar items in the 1947 and 1948 seasons. It is a cash statement in which no allowance is made for reserves, or amortization.

Expenditures and receipts for the Berkshire Music, Berkshire Festival, dormitories, the cafeteria, bookstore, Tanglewood maintenance and buildings are shown, since the operations at Tanglewood are so closely inter-related that a clear separation of Music Center and Festival is impossible.

To give an idea of the cost of the Music Center, over and above the Festival, however, the following figures are offered. In this case expenditures for the Music Center leave out dormitory and store costs (since they tend to be cancelled out by receipts). Tanglewood construction and maintenance is not included. Similarly receipts shown are tuition only, omitting gifts, except tuition gifts for designated students:

	1947	1948	1949
Expenditures	$72,622.63	$94,769.78	$106,389.71
Revenues (tuition)	42,710.00	42,565.00	47,100.32
Net cost of Music Center	$29,912.63	$52,204.78	$59,289.39
Percentage of expenditures covered by tuitions	59%	45%	44%

All figures in this report are taken from Mr. Brosnahan's statements, but are considerably rearranged.

The Baldwin Piano Company continued its extraordinary generosity in providing all the pianos used at Tanglewood:

Baldwin	(grand)	14
Acrosonic	(spinet)	41
Hamilton	(upright)	12
		67
Baldwin Electronic Organ		1

These pianos were sent to Tanglewood, moved while there, and taken away without any charge to the Music Center. In addition, the Baldwin Piano Company maitained two concert tuners at Tanglewood throughout the season. This very generous contribution is of the greatest importance and value to the operation of the Music Center.

Berkshire Music Center Expenditures

	1947	1948	1949
Payroll			
Boston Symphony Orch. Faculty	$15,253.31	$16,032.00	$18,160.50
Non-B.S.O. Faculty	13,150.00	14,983.32	17,049.99
Lecturers	300.00	- - - -	1,000.00
Total Faculty Payroll	$28,403.31	$31,065.32	$36,210.49
Administrative	8,181.21	16,306.17	17,934.76
Total Payroll	$36,584.52	$47,371.49	$54,145.25
Living and Travel Allowances			
Faculty and Lecturers	$ 9,455.61	$12,266.00	$15,000.00
Administrative Living and Travel	9,883.13	12,573.54	10,620.01
Total Allowances	$19,338.74	$24,839.54	$25,620.01
Dormitory Expenses	$42,731.94	$47,722.86	$38,295.03
Operating			
Supplies,Printing,Equipment	$ 2,584.01	$ 5,139.07	$ 3,619.90
Music and Musical Equipment	3,083.93	3,105.69	3,567.79
Bus Transportation	1,715.31	1,704.50	1,792.00
Rents, studios, et cetera	151.00	150.00	150.00
Advertising and Publicity	250.00	1,067.50	145.00
Trucking	1,569.15	797.09	2,056.73**
Telephone	780.57	1,167.84	874.29
Postage and Express	758.49	855.81	781.55
Entertainment	1,000.00	1,205.39	972.24
Opera Costumes, et cetera	2,509.10	4,131.74	7,831.35
Student Maintenance	- - - -	100.00	- - - -
Sundries	1,221.06	853.46	2,463.30
Music Store Stock-Less inventory	7,849.11	10,437.02	6,843.75
Friends of B.M.C. Expenses	1,076.75	2,280.66	4,231.12
Loans setup as doubtful '48-49			1,055.00
Tanglewood Alumni Bulletin '48-49			1,315.30
TOTAL Operating	$24,548.48	$32,995.77	$37,699.32
TOTAL BERKSHIRE MUSIC CENTER EXPENDITURES	$123,203.68	$152,929.66	$155,759.61

** Includes about $700 for 1948 services billed too late for inclusion in last year's statement.

Berkshire Festival Expenditures

	1947 15 Concerts 5 Weeks	1948 15 Concerts 5 Weeks	1949 13 Concerts 5 Weeks
Payroll	$80,611.90	$93,127.68	$104,155.48
Allowances	23,869.15	23,590.00	24,706.10
Soloists and Guest Conductors	7,800.00	12,875.00	12,900.00
Program Book	7,330.61	9,860.92	9,392.29
Other Concert Expenses	18,168.69	30,349.87	21,644.90
TOTAL FESTIVAL EXPENDITURES	$137,780.35	$169,803.47	$172,798.77

TANGLEWOOD MAINTENANCE AND CONSTRUCTION EXPENDITURES

Maintenance	$30,338.29	$33,319.94	$34,054.45
Construction, including Roads and buildings	32,448.49	55,264.94	**28,161.63
TOTAL MAINTENANCE AND CONSTRUCTION EXPENDITURES	$62,786.78	$88,584.88	$62,216.08

** Construction in 1949 includes alterations to rear of the Theatre-Concert Hall ($11,700.), Fencing of Tanglewood property ($4,100.), considerable paving ($2,100.) and additions to the artists rooms of the Shed (about $1,500.) .

Cafeteria Expenditures

	$17,036.51	$18,485.80	$21,623.02

Berkshire Music Center Receipts

TUITIONS	1947	1948	1949
General Tuitions	$42,010.00	$41,665.00	)$47,100.32
Special Courses	700.00	900.00	)
TOTAL TUITIONS	$42,710.00	$42,565.00	$47,100.32
MUSIC STORE RECEIPTS	$11,475.13	$14,287.01	$13,297.96
DORMITORY RECEIPTS	$41,499.55	$45,181.05	$38,728.74
MISCELLANEOUS	- - -	- - -	** 5,000.00
TOTAL MUSIC CENTER RECEIPTS	$95,685.28	$102,033.06	$104,127.02

** Tanglewood Revolving Scholarship Fund

Berkshire Festival Receipts

	1947	1948	1949
Festival Tickets	$167,141.68	$196.852.42	$189,643.37
Bach-Mozart Tickets	12,021.72	18,089.45	28,760.72
Program Book	5,995.50	7,016.50	7,105.75
TOTAL FESTIVAL RECEIPTS	$185,158.89	$211,958.37	$225,509.84

GIFTS

For Tuitions and Operating	$ 1,640.00	$11,500.00	**
For Maintenance and Construction	7,000.00	10,000.00	- - -
Friends of the B. M. C.	23,540.91	20,449.13	$ 27,654.54***
Benefit Concert	8,315.57	- - -	9,756.81
TOTAL GIFTS	$40,496.48	$41,949.13	$37,411.35

** Gifts for tuition and operating are now included in the Tanglewood Revolving Scholarship Fund ($52,802.) from which $5,000. was drawn this year. This amount is included under "Berkshire Music Center Receipts".

*** $5,000 of the receipts of the Friends was committed to the purchase of Wheatleigh. The Treasurer's report for this season shows receipts of $22,654.04

CAFETERIA RECEIPTS

	$16,216.20	$23,597.26	$30,122.97

Summary of Financial Statement 1949

	1947	1948	1949
EXPENDITURES			
Berkshire Music Center	$123,203.68	$152,929.66	$155,759.61
Berkshire Festival	137,780.35	169,803.47	172,798.77
Maintenance and Construction	62,786.78	88,584.88	62,216.08
Cafeteria	17,036.51	18,485.80	21,623.02
TOTAL EXPENDITURES	$340,807.32	$429,803.81	$412,397.48
RECEIPTS			
Berkshire Music Center	$ 95,685.28	$102,033.06	$104,127.02
Berkshire Festival	185,158.89	211,958.37	225,509.84
Gifts	40,496.48	41,949.13	58,411.35
Cafeteria	16,216.20	23,597.26	30,122.97
TOTAL RECEIPTS	$337,556.85	$379,537.82	$397,171,18
CASH DIFFERENCE ON BERKSHIRE OPERATIONS	$3,250.47	$50,265.99	$15,226.30 *

* This figure is not comparable to the operating as shown in the Treasurer's report, since this statement does not show any amortization or reserves.

Dormitory and Food Operations - 1949

	Lenox School (116 women)	Tracy Hall (102 men)	Tanglewood Cafeteria	Totals
EXPENDITURES				
Payroll		$4,979.21	$4,823.72	
Rent		8,000.00	- - -	
Food	$15,000.00	7,685.69	13,067.02	
Supplies, services		1,289.89	2,177.90	
Miscellaneous		388.44	48.23	
Treadway Inns - for professional services (5 per cent of gross)		951.80	1,506.15 *	
TOTAL EXPENDITURES	$15,000.00	$23,295.03	$21,623.02	=$59,918.0
RECEIPTS				
Full dorm at $175	$18,597.18	$17,850.00		68,851.71
Meals only		2,281.56	$30,122.97	
CASH DIFFERENCE:	$3,597.18	$3,163.47	$8,499.95	$8,933.66

*The total payment to Treadway Inns, Inc. was $2,457.95

Berkshire Music Center Store

	1947	1948	1949
RECEIPTS	$11,475.73	$14,287.01	$13,297.96
EXPENSES			
Salaries	$ 778.51	$ 1,226.34	$ 1,345.23
Allowances	752.83	1,107.91	615.76
Supplies, Express	53.58	473.30	148.10
Merchandise	7,849.11	11,571.14	8,535.94
	$ 9,434.03	$14,378.69	$10,645.03
	$ 2,041.70	$ 91.68	$ 2,652.93
Add Inventory on hand	558.07	1,692.19	Less--353.92
Credit	$ 2,599.77	$1,600.51	$2,299.01

A p p e n d i x :

Application forms

List of students of the 1949 session

Please do not write in this space.

Fasten small photograph here.

1949

Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

at TANGLEWOOD

Between Lenox and Stockbridge, Mass.

APPLICATION FOR ADMISSION

SCHOOL TERM: July 4 to August 14, 1949. Applications must be returned before May 2, 1949. Date: .....

NAME: ..... SEX: Male ☐, Female ☐
Last First Middle

PRESENT OR SCHOOL ADDRESS: .....

.....

PERMANENT ADDRESS: .....

.....

AGE: ..... DATE OF BIRTH: ..... PLACE OF BIRTH: .....

EDUCATION: Schools attended. Location Date of attendance Degrees or Diploma

High School .....

College .....

Graduate or professional school .....

Music School .....

Principal Music courses and Instructors in any of the above schools

Course: ..... Instructor: .....

....

....

Other music study (*specify*): .....

PRESENT OCCUPATION (*other than musical*): .....

PRESENT MUSICAL ACTIVITIES: .....

.....

Are these musical activities professional? Yes ☐, No ☐.

PREVIOUS PROFESSIONAL EXPERIENCE: .....

.....

GENERAL INFORMATION: Have you ever applied for admission before? Yes ☐, No ☐, Year .....

Have you ever been enrolled at the Music Center? Yes ☐, No ☐, Year .....

For the purpose of forming the *Festival Chorus*, please fill in the following:

My voice is: Soprano ☐, Alto ☐, Tenor ☐, Bass ☐.

Do you wish to apply for dormitory accommodations? Yes ☐, No ☐.

For a list of hotel or guest house accommodations in the Berkshire other than the dormitories, please address the BERKSHIRE HILLS CONFERENCE, PITTSFIELD, MASSACHUSETTS.

Do you intend to enroll under the G.I. Bill of Rights? Yes ☐ No ☐, Public Law 346 ☐ or 16 ☐.

If you are a veteran and eligible under the G.I. Bill, but do not intend to take advantage of it, please explain briefly: .....

.....

Students who enroll under the G.I. Bill of Rights must present their Certificates of Eligibility at the time of registration at Tanglewood.

PLEASE FILL IN REVERSE SIDE

DEPARTMENTAL: Please check the Department for which you wish to apply:

NOTE: The schedule of each Department is planned as a full-time activity; in general, students may not have active status in more than one division. All students are given the greatest possible opportunity to observe the activities of the other Departments. All students, except members of Department II and Active Singers in Department IV, are expected to take part in the Festival Chorus.

Applicants will receive supplementary application forms requesting more detailed information regarding qualifications. Applicants for active status in Departments I, II, IV and V may be asked to present themselves for auditions or interviews during the Spring of 1949 Applicants for Department III may be asked to submit scores.

DEPT. I. CONDUCTING: Orchestral Conducting, Active ☐, Auditor ☐.

Choral Conducting, Active ☐, Auditor ☐.

(Applicants for the course in Operatic Conducting and Coaching should apply under Department IV.)

DEPT. II. ORCHESTRA AND CHAMBER MUSIC: ☐

Instrument .....

DEPT. III. COMPOSITION ☐

DEPT. IV. OPERA: Opera Dramatics: ☐ (Voice:.....), Song Repertoire ☐,

Operatic Conducting and Coaching (pianists) ☐, Stage Directing ☐,

Scenic Arts ☐, Costuming ☐, Opera and Chamber Orchestra ☐.

Auditor ☐ Instrument.....

DEPT. V. CHORAL SINGING: ☐ Voice: Soprano ☐, Alto ☐, Tenor ☐, Bass ☐.

Have you ever sung in a chorus? Yes ☐, No ☐. If so, where? .....

..... Dates: .....

ORCHESTRA AND CHAMBER MUSIC ☐, Instrument.....

Please list a few of the most difficult pieces you can play, to give some indication of your technical proficiency:.....

.....

.....

ADDITIONAL ACTIVITIES (open to all students): Do you wish to join the course in Solfège? Yes ☐, No ☐.

Do you wish to join the course in Harmonic Analysis? Yes ☐, No ☐.

This form, with a small photograph of the applicant attached to the front, should be mailed as soon as possible to:

Thomas D. Perry, Jr.

BERKSHIRE MUSIC CENTER

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY HALL — BOSTON 15, MASSACHUSETTS

(*from* June 1 *to* August 20: *Tanglewood — Lenox, Massachusetts*)

General tuition is $150. A registration payment of $15 is due upon receipt of notice that the application is accepted. The balance of the tuition is payable on or before the day of registration.

PLEASE FILL IN THE REVERSE SIDE

BERKSHIRE MUSIC CENTER - 1949

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD - LENOX, MASSACHUSETTS

Special application for admission to the class in orchestral conducting.

Applicants for this work must have the following qualifications:

1. A knowledge of the technique of composition - form, harmony, counterpoint, fugue, and instrumentation;

2. Sufficient proficiency as pianist to read scores fluently, ability to transpose at sight; also the ability to play one or more orchestral instruments;

3. It is also desirable for applicants to have had some experience in conducting, and that they be, generally, not over 35 years of age;

4. The applicant should ask two of his teachers, or musicians of reputation, to submit letters regarding his capabilities directly to this office.

The requirements indicated above will be rigidly observed in the selection of the small group of active participants. More latitude may be allowed in the selection of auditors.

In addition to the information supplied on the General Application for admission to the Berkshire Music Center, which all applicants for this course in orchestral conducting must previously have returned, the following information must be supplied:

Date_____

1.Name:_____
(Last) (First) (Middle)

2.Address:_____
(Street and Number) (City) (State)

3.Do you wish to enroll as an active participant ☐ or as an Auditor ☐

4.Age:_____ Present occupation:_____

5.Have you studied music theory: ☐
Where_____ With Whom_____ Dates_____

_____ _____ _____

- Please fill in the reverse side -

6. What other instruments have you studied:

Instrument	How many years	Where	With Whom

7. Have you played in any orchestra, band or ensemble:_____

Name	Place	Instrument	Date	Professional or Amateur

8 Have you sung in a chorus: _____

What chorus_____ What voice_____ Date_____

_____ _____ _____

9. Have you studied conducting: Orchestral Choral

Where_____ With whom _____ Date_____

_____ _____ _____

10. Have you conducted an orchestra, band or chorus: _____

Name_____ Place _____ Date_____

_____ _____ _____

_____ _____ _____

List several of the works which you have conducted:

_____

_____

_____

11 List here the names and addresses of the musicians from whom you have requested recommendations:

Name:_____ Address:_____

Name:_____ Address:_____

This form should be mailed as early as possible to -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15, Massachusetts

(from June 1 to August 20 - - Tanglewood, Lenox, Massachusetts)

- Please fill in the reverse side -

B E R K S H I R E M U S I C C E N T E R - 1 9 4 9

S E R G E K O U S S E V I T Z K Y , D I R E C T O R

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

S p e c i a l a p p l i c a t i o n f o r t h e c l a s s

i n c h o r a l c o n d u c t i n g .

Members of this class should have a general knowledge of the main qualities of musical styles since 1450, and a special knowledge of the literature of choral music. They must have had experience in choral singing and conducting, and it is highly desirable that they be able to play the piano .

Date: _____

1. Name: _____
(last) (first) (Middle)

2. Address: _____
(street and number) (city) (state)

3. Do you wish to enroll as an active participant [ ] , or as an Auditor [ ] .

4. Age: _____ Present occupation: _____

Specific duties: _____

5. In what choruses have you sung: _____

_____

6. Study of conducting, orchestral or choral, giving places, dates, teachers:

_____

_____

7. What conducting have you done ? Give names of groups, places, dates:

_____

_____

_____

8. Give a representative chronological list of choral works in which you have sung:

_____

_____

_____

- - - Please fill in the reverse side ---

9. Give a representative chronological list of choral works which you have conducted: (Programs may be submitted)

10. Have you had any experience in accompanying choral rehearsals: _____
Give a representative list of works which you have played.

11. Can you play on the piano a four-part choral score of a contrapuntal motet or madrigal: _____

Can you transpose & play accompaniment at sight: _____

12. Will it be possible for you to be present for an audition in New York at a time to be arranged by correspondence ? _____

13. Why do you want to take this course:

Your form should be mailed as early as possible to - - -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall, Boston 15 Massachusetts

(from June 1 to August 20 - Tanglewood - Lenox, Massachusetts)

- - - Please fill in the reverse side - - -

BERKSHIRE MUSIC CENTER - 1949

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD - LENOX, MASSACHUSETTS

Special application for orchestra and chamber music.

In addition to the information on General Application for admission to the Berkshire Music Center, applicants must give the following information:

Date: _____

1. Name: _____
(Last) (First) (Middle)

2. Address: _____
(street and number) (City) (State)

3. Orchestral Instrument: _____

4. Detailed information regarding instruction on this instrument:

School	Location	Teacher	Dates

5. Detailed information regarding experience in orchestral playing, school, amateur or professional, with names of organizations, conductors, and dates:

_____

_____

_____

_____

6. Orchestra members are expected to have an elementary knowledge of harmony; indicate here any courses or instruction you have had in harmony:

_____

_____

_____

- - - Please fill in the reverse side - - -

7. Have you had any instruction in Chamber Music:

With Whom: _____ How Long: _____

_____ _____

State briefly your chamber music experience:

_____

_____

_____

8. Name several representative works for your instrument which you are prepared to play:

_____

_____

_____

9. Name one piece of your own choice, indicating your stage of advancement, which you wish to play if you attend an audition:

_____

10. Would it be possible for you to attend an audition in New York or Boston at a time to be arranged by correspondence:

_____

NOTE: If you cannot attend an audition, please ask two of your teachers or two musicians of reputation to write directly to this office regarding your competence as an orchestral player.

_____

This form should be mailed as early as possible to - - - -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall - Boston 15, Massachusetts

B E R K S H I R E M U S I C C E N T E R - 1 9 4 9

S E R G E K O U S S E V I T Z K Y , D I R E C T O R

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

C h a m b e r M u s i c

Name _____

Instrument _____

Have you had instruction in Chamber Music ? YES_____ NO_____

With Whom_____How Long_____

Have you taken part in public performances of Chamber Music ? _____

If so, what works did you perform.

_____

_____

What chamber music works have you studied or played privately with friends.

_____

_____

Name six works you would wish to study and which you will be prepared to rehearse at Tanglewood.

_____ _____

_____ _____

_____ _____

Considering that your schedule will be a full one, would you prefer one and a half or three hours of Chamber Music instruction daily. _____

Please return this form as soon as possible to Mr. Thomas D. Perry, Jr. Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall Boston 15, Massachusetts.

(after June 1 - Tanglewood - Lenox, Massachusetts)

B E R K S H I R E M U S I C C E N T E R - 1 9 4 9

S E R G E K O U S S E V I T Z K Y , D I R E C T O R

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

S p e c i a l a p p l i c a t i o n f o r a d m i s s i o n

t o t h e c l a s s i n c o m p o s i t i o n

In addition to the information supplied on the General Application for admission to the Berkshire Music Center, applicants for this course must give the following information:

Date: _____

1. Name: _____
(Last) (First) (Middle)

2. Address: _____
(Street and Number) (City) (State)

3. Have you studied: - - -

Harmony _____ Where _____ With Whom _____ Date _____

Counterpoint _____ Where _____ With Whom _____ Date _____

Orchestration _____ Where _____ With Whom _____ Date _____

_____

4. List some of your compositions: _____

_____

_____

_____

5. Are some of these works published ? _____

Name: _____ Publisher: _____ Date _____

_____ _____ _____

6. List the more important performances of your compositions, if any, giving names of compositions, dates, names of the organizations or artists performing, time, radio performances, etc:

Name Date Performed by

_____

_____

_____

- - - Please fill in the reverse side - - -

7. What instrument have you studied:_____ Where_____

With Whom_____ Dates_____

8. Have you studied singing:_____ Where_____

With Whom_____ Voice_____ Dates_____

9. Have you been the recipient of any award or fellowship:_____
Give the titles and dates of any such awards:

Title_____ Date_____

_____ _____

_____ _____

NOTE: Applicants must submit with this application letters of recommendation from two former teachers or from two musicians of reputation.

ON REQUEST, applicants must be prepared to submit one orchestral and one chamber music work, one composition for the piano and, if possible, one song. Manuscripts submitted will be returned by registered mail to the applicant.

This form, together with letters of recommendation, should be mailed as early as possible to - -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15, Massachusetts

(from June 1 to August 20 - - Tanglewood - Lenox, Massachusetts)

- - - Please fill in the reverse side - - -

B E R K S H I R E M U S I C C E N T E R - 1 9 4 9

S E R G E K O U S S E V I T Z K Y , D I R E C T O R

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

S p e c i a l a p p l i c a t i o n f o r a d m i s s i o n

t o t h e o p e r a d e p a r t m e n t .

All applicants for active participation in the Opera Department must fill in questions 1 - 9 inclusive. Singers applying for Opera Dramatics must also fill in 10 - 12. Others need fill in only questions 1,2,3,4,5, and 9 .

Date: _____

1. Name: _____
(Last) (First) (Middle)

2. Address: _____
(Street and Number) (City) (State)

3. Applicant for Opera Dramatics [ ] (Voice [ ]), Song Repertoire [ ]

Operatic Conducting and Coaching (pianists) [ ] , Stage Directing [ ] ,

Scenic Arts [ ] , Costuming [ ] , Auditor [ ] .

4. Date of Birth _____ Place of Birth _____

5. Present Occupation _____

6. Information regarding vocal, theatrical, and musical study:

School	Location	Teachers	Dates	Courses

7. List performances in which you have appeared, have directed, or with which you have otherwise been connected, giving places, dates, and details regarding your participation:

_____

_____

_____

_____

- - - Please fill in the reverse side - - -

8. Will it be possible for you to be present for an interview or audition in Boston, New York, Philadelphia, or Cleveland (list preference) _____

9. State briefly your purposes in taking this course: _____

_____

_____

NOTE: The following questions to be filled in only by Singers applying for Opera Dramatics:

10. (a) Height _____ (b) Weight _____ (c) Voice _____

11. List of operatic roles studied: _____

_____

_____

_____

12. LIST three or more arias or parts of operatic scenes which you will be prepared to perform at an audition, and the language in which they will be sung: _____

_____

_____

_____

_____

Letters from two former teachers should be submitted directly from the teacher to this office.

This application should be mailed as soon as possible to - -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15 Massachusetts

(from June to August 20 - Tanglewood - Lenox, Massachusetts)

- - - Please fill in the reverse side - - -

B E R K S H I R E M U S I C C E N T E R - 1 9 4 9

S E R G E K O U S S E V I T Z K Y , D I R E C T O R

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

S o n g R e p e r t o i r e Q u e s t i o n n a i r e

F o r V o c a l i s t s .

Name _____

Voice _____

Do you wish to have coaching in Song Repertoire in addition to your other work at Tanglewood.

YES_____ NO_____

If so, answer the following:

Have you had vocal coaching ? YES_____ NO_____

With whom_____ How long_____

Approximately how many songs have you studied of Mozart _____

Beethoven_____Schubert_____Schumann_____Wolf_____

Debussy_____Fauré_____

State briefly what you would wish to accomplish in this department at Tanglewood.

_____

_____

_____

_____

_____

_____

Please return this form as soon as possible to Thomas D. Perry, Jr., Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15, Mass .
(after June 1 - - Tanglewood - Lenox, Massachusetts)

B E R K S H I R E M U S I C C E N T E R - 1 9 4 9

S E R G E K O U S S E V I T Z K Y , D I R E C T O R

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

A p p l i c a t i o n f o r S t u d e n t A i d

Scholarships at the Berkshire Music Center are in the form of grants toward tuition from the Tanglewood Revolving Scholarship Fund, which is based upon gifts from RCA - Victor in connection with the sales of its "Berkshire" model radio-victrolas. Recipients of Student Aid are asked to submit a statement of their intention to contribute an amount equal to their grant, without interest, to the Scholarship Fund after an unspecified period when they are in a position to do so. This statement does not constitute a legal note or claim upon the student's estate, but is intended as a serious statement of the student's willingness and expectation to make such a contribution.

Grants from the Scholarship Fund are in general limited to students of orchestral conducting (active), orchestral instruments in Departments II and IV, composition, opera (active), and chorus leaders in Department V. No funds are available for living expenses.

These grants are made within the limits of the funds available to the students who best satisfy the requirements of musical ability, financial need, and good character. The purposes of the grants is to enable students who would otherwise be unable to do so to attend the Music Center. Grants are not intended as prizes for musical excellence, and it is expected that students who are able to attend without financial help will not apply for aid. For this reason, students who are entitled to benefits under the G.I. Bill are ordinarily not considered eligible for Student Aid.

Date: _____

1. Name: _____

2. Address: _____

3. Have you held scholarships in any other schools ? _____
   What school: _____
   What year (s): _____
   Name of scholarship: _____ Amount: _____
   _____ _____

4. If you are still a student, give the name of the person who is financially responsible for your education:
   Name: _____

   Address: _____

   Relationship: _____ Occupation: _____

5. If you are a professional musician, what is your present occupation ?

   _____

- - - - Please fill in the reverse side - - -

6. Give the names and addresses of two persons (not related to you) who are acquainted with your personal qualifications and circumstances, and to whom we may refer regarding this application.

Name:_____

Address:_____

Name:_____

Address:_____

7. Give two names and addresses of teachers in the field of music with whom you have studied, or of directors of musical institutions which you have attended:

Name:_____

Address:_____

Name:_____

Address:_____

8. Are you eligible for financial assistance from the Veterans Administration under the G.I.Bill of Rights (Public Law 346 or 16) ? _____

If so, please give reason for this application for scholarship aid:

_____

_____

9. Please estimate the amount of the grant you feel will be necessary to enable you to attend the Music Center: $_____.
(Not more than $150 for tuition)

10. Remarks concerning this application that may be helpful for the Scholarship Committee in making the awards:

_____

_____

_____

This form completely filled in, should be mailed as soon as possible to - - -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall - Boston 15, Massachusetts

B E R K S H I R E M U S I C C E N T E R - 1 9 4 9

S E R G E K O U S S E V I T Z K Y , D i r e c t o r

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

- -

Reference for:
Dept. applied for:
Amount requested:

Your name has been given as a reference by the above-named student, who has applied for scholarship aid to attend the 1949 session of the Berkshire Music Center.

The Music Center is described briefly on the back of the enclosed folder. The tuition charge is $150 for the six week session. Living costs for the session are estimated at an additional $200 - $225, exclusive of travel.

Scholarships at the Berkshire Music Center are in the form of grants toward tuition from the Tanglewood Revolving Scholarship Fund, which is based upon gifts from RCA-Victor in connection with the sales of its "Berkshire" model radio-phonographs. Recipients of Student Aid are asked to submit a statement of their intention to contribute an amount equal to their grant, without interest, to the Scholarship Fund after an unspecified period when they are in a position to do so. This statement does not constitute a legal note or claim upon the student's estate, but is intended as a serious statement of the student's willingness and expectation to make such a contribution.

These grants are made within the limits of the funds available to the students who best satisfy the requirements of musical ability, financial need, and good character. The purpose of the grants is to enable students who would otherwise be unable to do so to attend the Music Center. Grants are not intended as prizes for musical excellence, and it is expected that students who are able to attend without financial help will not apply for aid. For this reason, students who are entitled to benefits under the G. I. Bill are ordinarily not considered eligible for Student Aid.

It is our aim to distribute these awards intelligently and to those students who most need them. It will be greatly appreciated if you will assist us by commenting upon the applicant in the light of your knowledge of him and of the above scholarship requirements. Space for your comments will be found on the reverse side, and a stamped envelope for reply is enclosed.

Your remarks will of course be held confidential.

Faithfully yours,

Thomas D. Perry, Jr.

Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15, Massachusetts

Concerning the applicant's character: _____

Concerning the applicant's musical talent and accomplishment: _____

Concerning the applicant's financial situation: _____

In your estimation, is it possible for the applicant to attend without scholarship aid - or with less than the amount requested? _____

Other remarks that may be helpful: _____

Signature:

_____

B E R K S H I R E M U S I C C E N T E R - 1 9 4 9

S E R G E K O U S S E V I T Z K Y , D i r e c t o r

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

To All Recipients of Scholarship Aid:

Tuition scholarships for the Berkshire Music Center are drawn from the Tanglewood Revolving Scholarship Fund, which is based upon gifts from RCA-Victor in connection with the sales of its "Berkshire" model radio-victrolas, introduced at Tanglewood in the summer of 1947. In order to continue this Fund and to ensure that scholarship aid will be available to talented young musicians in future years, all recipients of scholarship aid from the Revolving Fund are aksed to submit a statement of their intention to contribute an amount equal to their grant, without interest, to the Scholarship Fund after an unspecified period when they are in a position to do so. All scholarship students are requested to sign and return to this office the first copy of the enclosed form, keeping the second copy for their own records. This form does not constitute a legal note or claim upon the student's estate, but is intended as a serious statement of the student's willingness and expectation to make such a contribution to help continue the Revolving Fund.

Thomas D. Perry, Jr.

Thomas D. Perry, Jr.

B O S T O N S Y M P H O N Y O R C H E S T R A , I N C.
S Y M P H O N Y H A L L
B O S T O N 1 5 , M A S S A C H U S E T T S

- - - - - - - - - - - - - -

SCHOLARSHIP ACKNOWLEDGMENT

I hereby acknowledge a credit of $ toward tuition from the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. When circumstances permit I shall undertake to contribute a like amount to this Fund, and believe I shall be able to make a first payment by January of _____(year) and the balance by _____. It is understood that this statement does not constitute a claim on my estate or my family, but is a serious statement of my intention to help continue the Revolving Scholarship Fund.

Signature:_____

Date:_____

THIS COPY IS FOR YOUR OWN RECORDS.

B O S T O N S Y M P H O N Y O R C H E S T R A , I N C.
S Y M P H O N Y H A L L
B O S T O N 1 5 , M A S S A C H U S E T T S

- - - - - - - - - - - - -

SCHOLARSHIP ACKNOWLEDGMENT

I hereby acknowledge a credit of $ toward tuition from the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, When circumstances permit I shall undertake to contribute a like amount to this Fund and believe I shall be able to make a first payment by January of _____(year) and the balance by _____. It is understood that this statement does not constitute a claim on my estate or my family, but is a serious statement of my intention to help continue the Revolving Scholarship Fund.

Signature:_____

Date:_____

THIS COPY MUST BE SIGNED AND RETURNED TO THE BERKSHIRE MUSIC CENTER OFFICE BEFORE THE SCHOLARSHIP AID CAN BE FINALLY GRANTED.

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Students - Season 1949

Name	Local Address	Home Address	Department
ADAMS Elaine Y.	P. O. Box 631 Lenox	5707 Woodlawn Ave. Chicago 37, Ill.	V - Chorus
ADLER Samuel	Mrs. Hughes Main St., Lenox	84 Elm Street Worcester, Mass.	III - Comp. Mr. Copland
AKERS Howard E.	Mrs. Heneau, 28 Cole Ave. Pitts- field	School of Music Millikin Univ. Decatur, Ill.	V - Chorus Gen'l. Aud.
ALEXANDER John F.	Mrs. Fallon Lenox	4245 Poplar Springs Dr.,Meridan, Miss.	IV - Opera Auditor
ALLEN Jay	Tracy Hall	Saffer Court 2 Urbana, Ill.	I - Choral Con.
deALMEIDA Antonio J.	Windsor Mt. Sch. Lenox	62 East 90 St. New York City	I - Orch.Con. Aud.
ALTMAN Leonard	Mrs. Owen, Cliff- wood St., Lenox	8 Maple Street Roxbury, Mass.	V - Chorus
ANDRIESSEN Jurriaan	Tracy Hall	5 Heerenstrant Utrecht, Netherlds.	III - Comp.
APPLEBAUM Mordecai H.	Tracy Hall	3969 Saxon Ave. Bronx 63, N. Y.	IV - Clarinet Ch. Music Orch.
ASH Leah D.	Lenox School	1163 Seventh St. Lorain, Ohio	IV - Viola
AVERILL Phyllis A.	Lenox School	130 Main Street Webster, N. Y.	II & V Harp
BAGLEY Ayers L.	Tracy Hall	2567 Springle St. Detroit, Mich.	IV & V Bass-trombone
BAIRD Mary E.	Lenox School	3701 Berkshire Rd. Detroit 24, Mich.	II - Violin
BARBIERS Florence J.	Chas. Whipple Cliffwood St. Lenox	Colby Jr. College New London, N. Y.	I - Chor.Con.
BARKER Clare J.	Lenox School	1765 Washington Ave. Wilmette, Ill.	V - Chorus

Name	Local Address	Home Address	Department
BAKKER Heidi A.	Francen Stockbridge	251 Main Street Great Barrington,Mass.	IV - Opera Aud.
BARNARD Francis	Pelton House Lenox	303 North 2nd St. Boise, Idaho	IV - Stage Dir. Bass
BARNETT Richard J.	Swiss Arms Lenox	16171 Normandy Detroit 21, Mich.	II & V Percussion
BARNUM M. Lucille	Lenox School	209 East 2nd Ave. Cheyenne, Wyo.	I - Chor.Con. Aud. & V- Chor.
BARRINGTON Wayne R.	Tent - Lake-front	62 Summerhill Ave. Worcester. Mass.	IV - Opera & Ch. Music.Fr. Horn
BARTLETT Cynthia	Lenox School	1140 W. Bradley Rd. Milwaukee 9, Wisc.	V - Chorus
BASS Roger W.	Lyons - Pitts-field Rd., Lenox	700 W. 47 St. Miami Beach, Fla.	I - Orch. Con. Aud.
BASSO Albert M.	Phinney - New Lenox Rd.,Lenox	204 W. Seminary Bloomington, Ill.	IV - Op. Dram. Bass-Baritone
BAUMGARTNER David M.	Tracy Hall	675 Washington Blvd. Hamilton, O.	V - Fr. Horn
BEARD Jane C.	Pelton House Lenox	527 Riker St. Salinas, Calif.	IV - Opera Auditor
BECKMAN Frederick	Tracy Hall	4935 N. 9th St. Phila. 41, Pa.	V - Chorus
BELCHER Jonathan T.	Tracy Hall	550 Prospect St. Westfield, N. J.	IV - Scen. Arts
BELSAN Charlotte M.	Lenox School	51 Mansfield Ave. Shelby, Ohio	IV - Opera Auditor
BENDER Helen C.	Dixon Cottage Lenox	8 DeForest Ave. Summit, N. J.	V - Chorus
BENDETT Sonya F.	Lenox School	34 W. Main St. Mystic, Conn.	V - Oboe
BENNER Raymond	Laurel Wood Farm Box 468, Stock-bridge	5641 Arlington St. Phila. 31, Pa.	II - String Bass
BENTON Thomas	Tracy Hall	3616 Belleview Ave. Kansas City, Mo.	II - Flute

Name	Local Address	Home Address	Department
BERGAMINI Edwin S.	Dunbar's, Lenox	627 W. 113 St. N. Y. C. 25, N. Y.	V - Chorus
BERGAMINI Miriam L.	Dunbar's, Lenox	627 W. 113 St. N. Y. C. 25, N. Y.	V - Chorus
BERKOWITZ Ellen	Mackeenac Hts. Lake	7871 Spring Ave. Elkins Park, Pa.	IV - Scenic Arts
BERLINSKI Herman	Mackeenac Hts.	30 Seaman Ave. N. Y. 34, N. Y.	I - Orch. Cond. Aud. & III - Comp. Mr.Messiaen
BEVILACQUA Lydia G.	Lenox School	18 Summer St. Gloucester, Mass.	IV - Opera Auditor
BISHA Edward	Parson's Cottage Lake	2847 May St. Cincinnati, Ohio	II - Violon-cello
BLACKWOOD Easley R.	Tracy Hall	3901 N. Pa. St. Indianapolis, Ind.	III - Comp. Mr. Messiaen
BLEDSOE Edalyn D.	Lenox School	4542 N. Maplewood Chicago 25, Ill.	IV - Opera Auditor
BLOOMFIELD Theodore	Decker, Fairview Ave., Lenox	3290 Chalfant Rd. Shaker Hts.,20, Cleve., Ohio	IV - Opera Coaching
BLUMENFELD Murray	Windsor Mt. Sch. Lenox	6643 Kingsbury Blvd. St.Louis,Missouri	IV - Coaching
BOGIANCKINO Massimo	Weissenstein's Lenox	Via G. Spontini 5 Rome, Italy	II - Piano Chamber Music
BOWLES Edmund A	TRACY Hall	77 Glen Road Wellesley Hills, Mass.	V - Tympani
BOYKAN, Martin	Mrs. Hughes Lenox	621 West 172 St. New York City 32	III - Composi-tion
BRAUN, Alan	Mrs. Cronin Lenox	147-07 34th Ave. Flushing, N. Y.	V - Flute
BRAVERMAN Nancy J.	Lenox School	255 Central Ave. Lawrence, N. Y.	V - Chorus - Chorus Leader
BRENNAND Charles	Trailer - Lenox	45 Chelsea Ave. Newark, New Jersey	II - Violoncello
BREWSTER Theodore	Mrs.Cunningham Lenox	20 Magnolia Ave. Newton 58, Mass.	II - Bassoon

Name	Local Address	Home Address	Department
BREWSTER Townsend	Mrs. Rollins Lenox	171-29 103rd Rd Jamaica 5, N. Y.	Dept. IV - Librettist
BRIMMER Edwin J.	Tracy Hall	615 Stout Street, Pratt, Kansas	Dept. V -Chorus
BRINER, Andres	Tracy Hall	Winkelwiese 5, Zurich, Switzerland	I-Orch.Cond. auditor
BROCK Karl	Miss Kiley Lenox	305 West 71 St. New York City 23	IV - Dramatics Tenor
BRODBECK Dorothea	Mrs. Baddock Lenox	7831 So.Shore Dr. Chicago, Ill.	IV - Opera Aud.
BRODIE Phillip J.	Tracy Hall	5650 Phillips Ave. Pittsbungh 17, Penn.	V - Trumpet
BRORBY Virginia V	Lenox School	1315 Ritchie Ct. Chicago, Illinois	V - Chorus
BROWN Beatrice	Lenox School	1080 Anderson Ave Bronx 52, N.Y.C.	II - Viola
BRUNNER Miriam F.	Mrs. Cronin Lenox, Mass.	213 Susquehanna Av. Lansdale, Penn.	I - IV - Auditor
BRYANT Melville	Tracy Hall	2588 Madison St. Gary, Indiana	I - Orch. -Chorl. auditor
BUCKNER Helene B	Lenox School	85-64 151 St. Jamaica 2, N. Y.	IV - Opera - Auditor
BUCCI Mark	Tracy Hall	388 East 10th New York City	III-Composition Mr. Copland
BULUT Tarik	Tracy Hall	325 East 41 St. New York City	II--V - Tympani
BURT William	Mrs. Noonan Lenox	48 So. Lexington Av. White Plains, N. Y.	I - Orch.Cond.- auditor
CABOT Linda	% Swann Stockbridge	31 Farm Road Weston 93, Mass.	V - IV - Chorus & Scenic Arts
CAMMUSO Frances G.	Lenox School	19 Benedict St. Worcester, Mass.	IV - Dramatics & Costuming
CAMPBELL Charles J.	Tracy Hall	18 Jefferson Rd Ashtabula, Ohio	IV - Trombone
CAMPOS-PARSI Hector M.	Tracy Hall	12 Old Farm Rd. Wellesley Hills, Mass.	III - Composition "attached"
CARR Moses F.	Tracy Hall	704 Brush Hill Rd. Milton, Mass.	V - -Chorus

Name	Local Address	Home Address	Department
CARR Marijane	Lenox School	848 Sp.Clinton Ave. Oak Park, Illinois	IV - Violoncello
CARRINGTON Sarah C.	Lenox School	7 Circle Road Scarsdale, N. Y.	V - Chorus
CATOIRE Jean	Tracy Hall	22 Rue Candelot,Bourg La Reine,Seine,FRANCE	III -Composition Mr. Messiaen
CAVALLARO Alfonso A	Laurelwood Farm Stockbridge	464 Drayton Ave. Spartanburg, So.Carolina	I -Orch.Cond.- auditor
CHALFANT Paul F.	Trailer home Lenox	118 Sunnyside Waynesboro, Penn.	II - Violin
CHAMBERLAIN Stephanie	Mrs. Stoller W.Stockbridge	5 Tucker Street Marblehead, Mass.	V - Chorus
CHAMBERS Barbara Anne	Alex.Stoller Housatonic,Mass.	17 West Biddle St. West Chester, Penn.	V - Chorus
CHASSMAN, Edmund S	Tracy Hall	6272 Drexel Ave. Los Angeles 36, Calif	II - Clarinet
CHERTAVIAN Diran	Mrs. Cunningham Lenox	135 Beacon St. Lowell, Mass.	II - Clarinet
CHUTE Richard L.	Tracy Hall	Pine Grove, Falls Village, Conn.	I -Orch. & Choral auditor
CLARK Alden W.	The Sheraton Pittsfield	1028 Kimball Hall 25 E.Jackson Blvd. Chicago,	I - Orch.Cond. aud.
COHEN Abraham	Mrs. Crosby Lenox	63 Commonwealth Ave. Buffalo 16, N. Y.	IV - Librettist
COHEN David	Tracy Hall	206 E.Jefferson St. Pulaski, Tenn.	III-Composition "attached"
COLEMAN Avron	Tracy Hall	1438 Lincoln Place Brooklyn 13, N. Y.	II--Violoncello
COLLENS Joanna	Garden Gables Lenox	123 Eighth Ave. Brooklyn, N. Y.	IV - Scenic Art
COLMAN John	Tracy Hall	1246 Second Ave. New York City	IV - Opera Coach.
COLUCCI, Joseph A	Tracy Hall	15786 Mandalay Av. Cleveland, Ohio	V - Violin
CONTRERAS Joseph P.	Pelton House	25 Reservoir Av Jersey City, N. J.	IV - Dramatics Basso
CONVISER David	Tracy Hall	2998 West 29th St. Brooklyn, New York	I -Choral Cond.

Name	Local Address	Home Address	Department
COPLON Lenore P.	Lenox School	723 DeCamp Ave. Schenectady, N. Y.	V - Chorus
COWEN Adele J	Lenox School	405 Kelton Ave. Los Angeles 24,Calif.	IV - Librettist
COX Jasper Jean	Tent -Lake-front	1167 Boylston St. Boston, Mass	IV - Dramatics Tenor
CRAFT Joan	Lenox School	100 Mt. Pleasant Ave. Ambler, Penn.	V - Chorus
CROCKER Conrad D.	Tracy Hall	5338 Wayne Kansas City, Missouri	IV - Flute
CROCHIERE Georgette G	Lenox School	529 Chicopee St. Williamsett, Mass.	V - Chorus
CURTIS William	Tracy Hall	827 Boylston St. Boston, Mass.	II -String Bass
CUSIMANO Gezue Guiseppe	Mrs. J.Conroy Pittsfield	1582 Milvia St. Berkeley 9, Calif.	II - Violin
CUTLER Howard B	Tracy Hall	104 Butler Avenue Buffalo 8, N. Y.	IV - Trumpet
DACE Beth E.	Mrs. G. Ryer Lenox	5 Bridgman Lane So.Hadley, Mass.	IV - Opera auditor
DACE Wallace E.	Mrs. G. Ryer Lenox	5 Bridgman Lane So.Hadley,Mass.	IV - Stage Directing
DAVIS Eleanor M.	Lenox School	25 Peterboro St. Boston, Mass.	IV - Dramatics Mezzo
DeKALB Phyllis	Lenox School	406 No.Lincoln Ave. Clearwater, Florida	IV - Opera auditor
deLERMA Don	Tracy Hall	2420 No. West 15th St. Miami, Florida	II - OBOE
DENESUK Michael	Tent - Lake-front	12 Audette Street Peabody, Mass.	II - VIOLA
DENHAM Kenneth S	Tracy Hall	512 West Grand Blvd. Detroit 16, Michigan	II-V Percussion Tympani
dePelleport Guillemette	Mrs. Knowlton Lenox	23 Rue Du Laos, Paris, France	V - Chorus
DILSON Norman	Y.M.C.A. Pittsfield	1491 E.New York Av. Brooklyn 12, N. Y.	V - Chorus

Name	Local Address	Home Address	Department
DIXON Evelyn	Lenox School	403 Chestnut Street Foxboro, Mass.	V - Violin
DOBBS Mattiwilda	Pelton House Lenox	540 Houston Street N.E., Atlanta, Ga.	IV - Dramatics Lyric
DOSHAY Regina A	Lenox School	329 East Devonia Av. Mt. Vernon, N. Y.	V - Violin
DOUGAN Jacqueline J	Lenox School	Colley Road Beloit, Wisconsin	V - Violoncello
DRAPER Penelope M	Lenox,School	351 East 56 St. New York City 22	V - Chorus
DRUCKMAN Jack	Mrs. Crosby Lenox	4919 N. Warnock St. Philadelphia 41,Pa.	III--Composition Mr. Copland
DRUCKMAN Jacqueline F.	Lenox School	204 Willowdale Ave. Outremont, Quebec	V - Chorus
DUBNER Eleanor	Lenox School	75 Market Street Passaic, New Jersey	V - Chorus Leader
DUNCUM Roy E.,Jr.	Garage at Tanglewood	3133 S.W. 28th St. Oklahoma City, Okla.	II - String Bass
DUTTON James N	Stonewall House--Lenox	500 Kimball Bldg. Chicago, Illinois	I - Orch. Cond. auditor
EAMES Ernest D	Dunbar - Lenox	26 Walnut Street Brattleboro, Vermont	IV - Auditor Scenic Arts
EISENBERG Ruth	Lenox School	77 Victoria Street Revere, Massachusetts	V - Chorus
ELEFTHERAKIS J.Eleftherios	Garage at Tanglewood	22 Pearl Street Cambridge, Mass.	II - VIOLA
ENGLUND Einar Sven	Tracy Hall	Gunvoruagen 9, Helsinki, Finland	III -Composition "attached"
ELVESTRAND Magne	Tracy Hall	Schweigaards GT. 48 B.I., Oslo, Norway	I - Orch.Cond. Auditor
ERESMAN Arthur	Tracy Hall	2228 West 104 Street Cleveland 2, Ohio	IV - Clarinet
ERSFELD Ernest J	Box 403, Lee	29 Funston Plce Nutley 10, N. J.	I - Orch.Cond Auditor
EVANS Edith	Miss Downs, Lenox	901 West Butler St. Philadelphia 40, Pa.	IV - Dramatics

Name	Local address	Home Address	Department
Faull Ellen	Pelton House Lenox	160 East 97th St. New York City	IV - Dramatics Soprano
FAUST Henry	Tracy Hall	239 Dickinson Ave. Swarthmore, Penn.	V - Chorus Leader
FEATHERSTON Charles	Mrs. Robbins Pittsfield	415 East Ute, Tulsa, Oklahoma	I - Choral Cond.
FEDEROWSKI Bernardo L.M.		Rua Pedro I, Apto. 805, Rio de Janeiro, Brazil	I-Orch.Cond.Aud. II - Violin
FINE Albert	Berkshire Trailer Ct., Pittsfield	206 Walnut Ave. Revere 51, Mass.	V - Clarinet
FINTZ Jeanne C.	Lenox School	967 Rushleigh Rd. Cleveland Hghts. Ohio	II & V - Harp
FIORILLO Albert	Tracy Hall	17 Lake Avenue Yonkers, N. Y.	I - Orch. Cond. Auditor
FITZER Jack	Mrs. Shelley Lenox	116 N.W. 2nd St. Apt.604, Oklahoma City, Okla.	III - Composition
FLEXMAN George R.	Tracy Hall	Station A - Box 7 Hattiesburg, Miss.	II - Violoncello
FLUSSER Richard S.	Mrs. Leary Lenox	65-65 Booth St. Forest Hills, L.I. N.Y.	IV - Opera Aud.
FORSBERG Carl E	Tracy Hall	736 East 10th St. Fremont, Nebraska	I-Orch.Cond.Aud. V - Violin
FRANKLIN Hope	Lenox School	312 Pleasant St. Belmont, Mass.	V - Flute
FRANKLIN Jeanne B.	Lenox School	21 Oakmere Drive Baldwin, Long Island, N.Y.	V - Chorus
FREEDMAN Harry	Stonewall House Lenox	153 Rusholme Rd. Toronto, Canada	III -Composition Mr. Messiaen
FREEMAN Phoebe Ann	Lenox School	590 Ocean Avenue Brooklyn 26, N. Y.	V - Chorus
FRIBOCK Iris M.	Mrs. Crosby Lenox	2401 Rosemont Place Seattle 99, Wash.	IV - Opera Aud. V - Chorus
FRIED Howard	Mrs. Cavanagh Lenox	564 Amsterdam Ave. New York City	IV - Dramatics Tenor
FRIEDLANDER Edward L.	Tracy Hall	2527 Cortelyou Rd. Brooklyn, N. Y.	II-V- Tympani Percussion

Name	Local Address	Home Address	Department #9
GALLAGHER Francis J.	Tent - Lake-front	105 Center Street P.O.Box 156,Chicopee,Mass.	II & V String Bass
GARRIGUS Woodford	L.Phillips, Box 232 Stockbridge	408 Cleveland Ave. Ashland, Ohio	V - Oboe
GAY Franklin Paul	Dunbar - Lenox	97 Gainsboro Street Boston, Mass.	IV - Dramatics Tenor
GEE Geraldine B	Lenox School	489 Chase Avenue Winter Park, Florida	II - Viola
GERSTENBERGER Arlene E.	Lenox School	9 Sargent Avenue Lawrence, Mass.	IV - Coaching - Piano
GEVOV Sophie	Lenox School	1907 Walnut Street Philadelphia, Penn.	V - Chorus
GIBBONS Jean I.	Mrs. Baddock Lenox	1643 Harvard St.,N.W. Washington, D. C.	IV - Dramatics Lyric
GILBERT Joan R.	Lenox School	8302 Talbot St. Kew Gardens, New York	IV - Opera m auditor
GILBERT John Nathan	Tracy Hall	R. R. #2, Wabash Indiana	I -Orch. & Ch. Cond.Auditor
GLAZER Esther	Dunbar Lenox	564 Riverside Drive New York City	II - Violin
GOLDBERG Elsie	Lenox School	112 Bluff Avenue Edgewood, Rhode Island	IV - Opera auditor
GOLDRICH James S.	Tracy Hall	3353 Clarendon Rd. Cleveland Heights,Ohio	V - Trumpet
GOLDSTEIN Arthur	Tent - Lake-front	96 Hemenway Street Boston, Mass.	II - French Horn
GONNER Amelie	Lenox School St.,	149 Rollingergrund Luxembourg City, Luzembourg	II - Piano
GOODE Byron	Tracy Hall	60 West 91st St. New York City 24	II - Flute - Piccolo
GOULD John	Mrs. Owen Lenox	76 Lenox Avenue Lynbrook, New York	V - Chorus Leader
GOULD Murray J.	Tracy Hall	1042 Union Street Brooklyn, New York	V - Violin
GRASS William H.	Windsor Mt. School Lenox	707 West Church Brazil, Indiana	IV — Flute
GRAU Gideon	Garage at Tanglewood	140 Claremont Ave. New York City	II — Violin
GREEN Norman	Mrs. Parsons Lenox	147 East Bagley Rd. Berea, Ohio	IV — Stage Directing

Name	Local Address	Home Address	Department	#10
GRUBER Hans	Stonewall House Lenox	94 Lytton Blvd. Toronto 12, Canada	I - Choral Cond. auditor	
GULLEDGE Nancy	Lenox School	P.O. Box 16, Sallisaw Oklahoma	V - Chorus Leader	
GULLEY Willard	Tracy Hall	1343 N. Broadway Springfield, Missouri	V - French Horn	
HARNELL Joseph	Lyons - Pittsfield Road, Lenox	501 Naylor Street San Francisco, Calif.	III - Composition Mr. Copland	
HARRIS Daniel	% Hageman Lenox	276 Forest Street Oberlin, Ohio	IV - Stage Directing	
HART Dorothy	Lenox School	2310 Avenue, Beaumont, Texas	IV - Violin	
HARTMAN Norma	Lenox School	15 Highland Ave. Haverhill, Mass.	V - Chorus I-ChoralCond.Aud.	
HAUN Frederic Eugene	Dunbar - Lenox	2007 Rock St. Little Rock, Arkansas	IV - Librettist	
HAWVER John	Tent - Lake-front	41 Symphony Road, Suite 1, Boston, Mass.	II - Violin	
HECHT Lanfred	Mrs. Cronin Lenox	7 Pomander Walk New York City	IV - Dramatics Baritone	
Hedger Russell	Tracy Hall	906 Larkspur Ave. Louisville, Ky.	V - Chorus Leader	
HEIDELBERG Jack	Tracy Hall	728 Columbus Ave. Apt. 4-a, N. Y. C.	V - Chorus	
HENRY Helen I	Lenox School	200 E. Pine St. Springfield, Illinois	I - Orch.Cond. Auditor	
HERFORD Peter	Mrs. Cronin Lenox	201 West 78th St. New York City 24	V- Chorus	
HESS Beverly E.	Lenox School	129 Marshall St. Syracuse 10, N. Y.	IV - Opera Auditor	
HEWITT, Burton	Tracy Hall	601 West 113th St. New York City	II - Oboe - E. Horn	
HIATT Elizabeth	Lenox School	1000 University Ave. S.W., Minneapolis, Minn.	V - Chorus	
HIELM Kirsten L.	Swiss Arms, Lenox	56 Kingsburg Rd. Garden Garden City, L.I., N.Y.	IV - Opera Auditor	
HIRSH Albert	A.W.Percival Stockbridge	North Bennington, Vermont	I - Orch. Cond. Auditor	

Name	Local Address	Home Address	Department
HOFFMAN Irwin	Mrs. Dunbar Lenox	564 Riverside Dr. New York City	I - Orch. Cond.
HOIS Charles F.	Tracy Hall	5538 Florence Ave. Philadelphia 43, Pa.	II - Trumpet
HOPKINS Bernard C.	Garage at Tanglewood	11-A Linden Street Allston 34, Mass.	IV - Oboe
HOUGHAM Helen	Box 263 Lenox	4417 Penn Ave. Pittsburgh 24, Pa.	IV - Opera Auditor
HRYNAK John	Windsor Mt. Sch. Lenox	4803 S.Komensky Av. Chicago 32, Ill.	II & V -String Bass
HUDSON Elizabeth	Lenox School	310 Lockwood Place Jacksonville, Ill.	V - Chorus
HULL James E	Mrs. Crosby Lenox	1021 Fifth Street, Bremerton, Wash.	IV-Opera Aud. V -Chorus
HUNGERFORD Lenore B	Lenox School	253 Genesee St. Utica, New York	IV - Trumpet
HUNZIKER Beverly	Lenox School	39 Stiles St. Stratford, Conn	IV - Dramatics Coloratura
HYMAN Leon	Mrs. Hughes Lenox	288 East 168 St. Bronx 56, New York City	IV- Coaching-& Viola
JACOBIUS Gunter	Garage at Tanglewood	408 South 32nd St. Philadelphia, Pa.	II - Bassoon
JANGOCHIAN Mary	Lenox School	41 Warren Street Watertown, Mass.	IV - Opera Auditor
JAMISON Robert	Mrs. Owen Lenox	921 19th Street, Santa Monica,Calif.	II - Violoncello
	also - 884 Riverside Drive, New York City 32		
JOHNSON David C.	Pelton House Lenox	2450 No. 81st St. Wauwatosa 13, Wisconsin	I - Orch. Cond. Auditor
JOHNSON Don	Stonewall House Lenox	163 Yarmouth Rd. Toronto, Canada	II - Trumpet
JOHNSON Lockrem H.	Mrs. Owen Lenox	2229 Broadway N. Seattle 2, Wash.	III-Composition Mr. Messiaen
JOHNSON Mildred	Lenox School	%Mrs. B.E.Fitzgerald 1930 High St.Logansport, Indiana	II - Viola
JONES Elaine V.	Lenox School	28 Macombs Place New York City 30	II - Tympani
JONES Iris Ann	Lenox School	3314 East 23rd St. Oakland, Calif.	IV - Opera Auditor

Name	Local Address	Home address	Department
JORDAN Anita	Mrs. Steer, Lenox	58 West 93rd St. New York City 25	IV - Opera - Auditor
JOYCE Carol	Lenox School	26 Garland Street Melrose 76, Mass.	V - Chorus Leader
KACHATUROFF Harry	Tracy Hall	2701 Salina Dearborn, Michigan	V - French Horn
KAPLAN Elliot J	Mrs. Crosby Lenox	25 Avondale Rd. Newton Ctr. Mass.	V - Bassoon and III-Comp."attache
KAROL Robert	Tracy Hall	331 So. 16th St. Allentown, Penn.	II - Viola
KARRAS Geneve	Lenox School	4857 N. Talman Av. Chicago 25, Ill.	V - Chorus
KARSEVAR Lois G.	Lenox School	8 No.Lafayette Av. Ventnor City, N. J.	IV -String Bass
KASOW Norman	Mrs. Conroy Pittsfield	1 Chester Court, Brooklyn 25, N.Y.	II - Bassoon
KECHLEY Gerald R.	Tracy Hall	4325 Ninth N.E. Seattle 5, Wash.	III-Composition Mr. Copland
KELLER Marian	Dixon Cottage Lenox	5 Moody Street E. Northfield, Mass.	V - Chorus
KELLERT Marjorie R.	Lenox School	1055 Brierwood Blvd. Schenectady, N. Y.	V - Chorus
KENNY Thomas G. Jr.	71 Easton Ave. Pittsfield	35 Third Avenue Albany, New York	IV - French Horn
KERNERMAN Morry N.	Stonewall House Lenox	323 Brunswick Ave. Toronto, Canada	IV - Violin
KIEP Hildegard E.	Lenox School	18 Halbreiterstrasse Munich-Solln, Bavaria,Germany (also - Barnard College, New York City)	V-Chorus & Organ
KINZEL Dorsha	Canaan, New York	202 Grosvenor St. Douglaston, L.I.,N.Y.	V - Chorus
KLEINERMAN Frances Z.	Village Inn Lenox	15 Meadowbrook Rd. Longmeadow, Mass.	V - Chorus
KOFF Richard	Garage at Tanglewood	1946 West 9th St. Brooklyn 23, N.Y.	II-Tympani - Percussion
KOSTON Dina	Lenox School	5418 Ridgewood Ct. Chicago 15,Ill.	II-Piano - Accompanist
KOZICKI Helen M.	Lenox School	3113 West Cermak Road, Chicago,Ill.	IV - Opera Auditor

Name	Local Address	Home Address	Department
KRASNOPOLSKY Urick M.	Hawthorne Hill Lenox	33-26 76th St. Jackson Hghts.L.I., N.Y.	I - Orch. Cond. Auditor
KRAVITZ Mildred E.	Lenox School	28 Deering Road Mattapan, Mass.	IV - Violoncello
KRIEFELS Jewell E.	Lenox School	2 DeSoto St. San Francisco,Calif.	V - Violin
KRISTOLAITIS Josephine	Lenox School	48 Aetna Street Worcester 4, Mass.	V - Chorus
KRUPENYE Ira	Mrs. Byrne Lenox	85-20 Abingdon Rd. Kew Gardens 12, L.I. N.Y.	IV - Violin
KRYSIAK Loretta C.	Lenox School	301 Portage Road Niagara Falls, N.Y.	IV - Opera Auditor
KULIK Henry C.	34 Boylston Pittsfield	270 Huntington Ave. Boston, Mass.	II - Trombone (Bass)
KVAM Arnold K.	Mrs. Owen Lenox	2 Occom Ridge Hanover, New Hampshire	I - Orch. Cond. Auditor
LaCOULINE Barbara	Mrs. Howland Lenox	62 Rittenhouse Terr. Springfield, Mass.	II - Violin
LaFOLLETTE Charles S.	Tracy Hall	26 East 5th St. Corning, New York	V - Chorus
LANE Gloria	Lenox School	335 Oakland St. Trenton, N. J.	IV - Opera Dramatics
LANG Nancy	Lenox School	270 Broadway Lawrence, New York	V - Violin
LANGLEY James E.	Mrs. Hynes Pittsfield	207 Grove St. Durham, No. Caroline	V - Chorus - Leader
LASKO Gilda	Miss Downs Lenox	5227 Walnut St. Philadelphia 39, Pa.	IV - Opera Auditor
LASTER Seymour	Windsor Mt. School Lenox	422 68th St., Guttenberg, N. J.	V - Violin
LAWNER George	Mr. Walsh Lenox	5720 Harper Ave. Chicago 37, Ill.	IV - Opera Coaching
LeBLANC George J.	Tracy Hall	700 Division St. Cheboygen, Michigan	I - Orch. Cond. Auditor
LEIBOVITZ Cecile	Lenox School	Street of the Prophets Jerusalem (also - 100 Riverside Dr. N.Y.C. % Mrs. Samuels)	II - Piano Ch.Mu.

Name	Local Address	Home Address	Department
LEUBA Christopher	Mr. Dunbar Lenox	948 N. Lincoln Ave. Pittsburgh 12, Pa.	II--French Horn
LEVIN Adele	Lenox School	623 West 204th St. New York City 34	III -Composition "attached"
LEVITT Dorelle	Lenox School	5054 Woodlawn Ave. Chicago, Illinois	II - Violin
LEVY Barbara H	Hawthorne Rd. Lenox	37-50 86th St. Jackson Hghts. N.Y.	IV - Violoncello
LEWIS Edward	Mrs. Cronin Lenox	590 West 204th St. New York City	III-Composition Mr. Copland
LEWIS Helen N	Lenox School	411 Wolf Street Syracuse, N. Y.	IV - Opera Auditor
LIBOVE Charles	Mrs. Weissenstein Lenox	323 Fifth Ave., Brooklyn 15, N. Y.	II - Violin
LIM Wonsik	Hawthorne Hill Lenox	101 24 Hyun Je Dong. Seoul, Korea	I - Orch. Cond.
(also International House, 500 Riverside Dr., N.Y.C.)			
LIPKIN Seymour	Mrs. Weissenstein Lenox	17599 Greenlawn Ave. Detroit 21, Michigan	I - Orch. Cond.
LLOYD David	Beechwood-Lake Mackeenac	5616 Vermont St., Minneapolis, Minn	IV - Opera Dramatics
LOGIN Ethel	Lenox Hotel Lenox	341 West 23rd St. Apt. 4-D, N.Y. C.	IV - Violin II
LOMBARD Tsuta Ohata	Cottage-Lake Mackenac	56 West 70th St. New York City 23	IV - Opera Auditor
LUCAS James E.	Mr. McCarthy Lenox	4 Gordon Street Middletown, Conn.	IV - Stage Directing
LUNDGREN Dorothy	Lenox School	207 N. Spring Ave. LaGrange, Illinois	IV -Violoncello
LURIE David A	Tracy Hall	11 Edgerton St. Rochester, N. Y.	IV - Oboe
LUTES Carl W.	Windsor Mt. School-Lenox	307 Elm Street, Christopher, Ill.	V - Flute
LUTZ Warren	Tracy Hall	137 Seventh St. Wood River, Illinois	II - Bass Clarinet
McFERRIN Robert Keith	Pelton House Lenox	749 St.Nicholas Av. Apt.3-R, N.Y.C. 31	IV - Opera Dramatics
McKIBBEN Walter L.	Mrs. Cronin Lenox	%Mrs.E.E.Dutton 1905 State St.,Boise,Idaho	I - Choral Cond.

Name	Local Address	Home Address	Department
McLANE Mary C.	Lenox School	940 Chestnut St. Manchester, N. H.	V - Chorus
MA SI HON	Tracy Hall	316 Huntington Av. Boston, Mass.	II - Violin
MACKEY Richard	Tent - Lake-front	85 Church Street Montrose, Penn.	IV - French Horn
MACKINTOSH Marilyn A.	Lenox School	2111 Franklin St. San Francisco, Calif	V - Chorus (piano)
MASON Eleanor D.	Lenox School	19 Hobart Road Summit, New Jersey	V - Chorus
MATTHIES Eloise	Mrs. Cameron Lenox	14320 S.Stewart Ave.,Chicago, Ill.	II - Piano
MAY Jean C.	Pittsfield	61 Spadina Parkway Pittsfield, Mass.	IV - Opera Auditor
MEAD Philip L.	Tent - West St. Lenox	Box 182, Hiram Ohio	IV - Opera Dramatics
MELICK John, Jr.	Tracy Hall	190 School St. Watertown, Mass.	II - Trombone
MENDELSOHN Shirley	Lenox School	1590 Lajoie Ave. Montreal, Canada	V - Chorus
MEREDITH John E.	Lake Mackeenac	312 Oak Street Cincinnati 19, Ohio	IV - Trombone
MEREDITH Mary Ann	Lake Mackeenac	312 Oak Street, Cincinnati 19, Ohio	II - Violoncello
MERRILL Nathaniel C.	Tracy Hall	121 Kirkstall Rd. Newtonville, Mass.	IV - Stage Directing -
METCALF John R.	Mr. Owen Lenox	Wolf Road, R.D.,1, Erie, Penn.	I - Choral Cond. Auditor
MICCIO Louisa	Mrs. Holmes Lenox	347 Tecumseh Ave. Mt. Vernon, N. Y.	IV - Opera Auditor
MILLER Marilynn	Lenox School	1685 Morris Ave. New York City 57	IV - OBOE
MINSER James R.	Tracy Hall	2429 East Murdock Wichita 6 ,Kansas	IV - Opera Auditor
MOLL Mariquita	Cottage - Bird Sanctuary-Lenox	60 West 75th St. Mew York City	IV - Opera Dramatics
MONTAGUE J.Harold		Virginia State College, Petersburg, Va.	I - Choral Cond.

Name	Local Address	Home Address	Department
MOPPER Irving	Mrs. Cronin Lenox	3445 Corsa Avenue Bronx 67, N. Y.C.	III--Composition Mr. Messiaen
MORI Elder	Lenox Hotel Lenox	937 Crest Avenue Charleroi, Penn.	II-V - Percussion
MORI Elmer	Lenox Hotel Lenox	937 Crest Avenue Charleroi,Penn.	II - String Bass
MORRILL Kayren B	Lenox School	2 Park Avenue Somerville 44, Mass.	IV - Opera Auditor
MOUDRY Janice N	Mrs. Baddock Lenox	5518 Lewis Ave. Long Beach 5, Calif	IV - Opera Dramatics
MULLER Nilda (also	Lenox School 444 West 22nd St.,	Palacio Salvo, Apt. 741, Montevideo, Uruguay Apt. I, N.Y.C.)	I -Choral Cond.
MURPHY John T.	Tracy Hall	136 West 4th St., New York City	V - Chorus
MURRAY John J	Tracy Hall	6 Elbert Street Roxbury 19, Mass.	II - Violin
MYSKA Frances A	Lenox School	Pleasantdale Rd Rutland, Mass.	II - Piano - Ch. Music
NADEAU Robert R	Tracy Hall	1858 Clermont St. Denver, Colorado	I - Orch. Cond. Auditor
NAHMENSEN Annette	Windsor Mt. School - Lenox	6536 Odell St. St. Louis 9, Missouri	IV - Violin
NASHAN Rudolph R.	Mrs. Cunningham Lenox	561 Mass. Avenue Boston, Mass.	II - Trumpet
NEDBERG Norleiv	Tracy Hall	Skajfaret 16 Ulhruasen, Oslo, Norway	II - Bassoon
NEUMANN Joan Radley	L. Baldwin West Stockbridge	3409 LeJeune Rd. Coral Gables, Florida	II - Violoncello
NORDQUIST Irvin J	-	32 Queen Ave.,So. Minneapolis 5, Minn.	IV - Opera Dramatics
OLIVER John D.	Windsor Mt. School - Lenox	42 Oakley Road Watertown, Mass.	I - Choral Cond. Auditor
OPPELT Robert L.	Tracy Hall	306 Lewis St., Greenville, No.Carolina	IV - Viola
ORCUTT Raymond E.	Tracy Hall	1225 MacVicar Topeka, Kansas	V - Trombone
ORGAD-BUSHEL Ben-Zion	Mrs. Haskins Lenox	65 Balfour St. Tel-Aviv, Israel	III -Composition "attached" I - Orch.Cond.Aud.

Name	Local Address	Home Address	Department
PALMER Sidney J	Tracy Hall	Box 3231 Baytown Texas	III - Composition Mr. Messiaen
PANDOLFI John R.	Tracy Hall	129 Church St. Manville, R. I.	V - Clarinet
PANTALEONI Hewitt	Tracy Hall	535 East 72 St. New York City	V - Chorus - Auditor -I
PARK Stephen	Tracy Hall	3610 So. DeLeon Tampa 6, Florida	I -Orch.-Choral Cond. Auditor
PARSONS Herman	Tracy Hall	15 N. Chowning St. Edmond, Oklahoma	V - Chorus Leader
dePASQUALE Robert R.	Lake Mackeenac	213 E. Cliveden St. Philadelphia, Pa.	II - Violin
PATRICK Julian E.	Mrs. Daley Lenox	P.O. Box 1985 Meridian, Miss.	IV - Opera Auditor
PATTERSON Aldred	Barn - Tanglewood	42 Concord Ave. Cambridge, Mass.	I - Choral Cond.
PATTERSON Barbara	Barn - Tanglewood	42 Concord Ave. Cambridge, Mass.	IV - Costuming
PAULI Ohm William	Tracy Hall	621 Fourth St. Glasgow,Missouri	I - IV - Choral & Opera Auditor
PAULL Joyce	Lenox School	220 West 107th St. New York City	II - Piano - Ch. Music
PAYNE James F.	Tracy Hall	521 Chandler St. Danville, Illinois	IV - Coaching
PEASE James	Beechwood -Lake Mackeenac	111 East 26th St. New York City	IV - Opera Dramatics
PENNARIO Leonard	Hawthorne Hill Lenox	306 So. Westminster Los Angeles 5,Calif.	II-Piano -Ch.M. III-Comp.Mattach
PEPIN Maurice R	Tent - Lake-front	58 Fenwood Road Boston 15, Mass.	I-Choral Cond. Auditor
PERRY Julia (also - Hampton Institute,	Lenox School	326 Berg Street Akron, Ohio Box 345, Hampton Virginia)	V - Chorus
PETKOFF Carl William	Lake Mackeenac	200 Braebarton Rd. Steubenville, Ohio	IV - Flute
PICKERING Woodrow W.	Mr. Dunbar Lenox	Converse College Spartanburg, So.Carolina	IV - Costuming
PIZZONIA Joseph	Pittsfield	8 Lyric Street Pittsfield,Mass.	IV - Opera Orch. Bassoon

Name	Local Address	Home Address	Dept.
PLASTERER Rolland F.	Tracy Hall	434 Briant Street Huntington, Indiana	V - Chorus
POCKRISS Lee Julian	Tracy Hall	325 Ocean Ave. Brooklyn, N. Y.	III--Composition Mr. Copland
POLITZER David T.	Mrs. Hilton Lenoxdale	3451 West 15th St. Chicago 23, Ill.	II - Clarinet
PONDER James A.	Mrs. Benert Lenox	1221 L8th Ave. Nashville, Tenn.	I -Orch.Cond.Aud. IV -Viola
POTO Loretta	Lenox School	220 Hanover St. Boston, Mass.	II - Piano - Ch. Music
POTTLE Ralph R., Jr.	Frank Leonard Lenox	407 N. Magnolia St. Hammond, Louisiana	II - French Horn
POTTLE Ralph R., Sr.	Frank Leonard Lenox	407 N. Magnolia St. Hammond, Louisiana	I - Choral Cond. Auditor
QUERSIN Myriam	Lenox School	22 Avenue du vert Chasseur, Brussels, Belgium	II - Violin
RABIN Irwin	Garage at Tanglewood	71 Saratoga Ave. Tonkers 5, New York	IV - Bassoon
RAETHER Constance L.	Lenox School	14233 Troester Ave. Detroit, Michigan	II & V String Bass
RAHNING Wilma	Mrs. Cameron Lenox	7832 Laurel Ave. Madeira, Ohio	V - Chorus
RAPHAEL Ann Ruth	Lenox School	251 Beaumont St. Brooklyn 28, N.Y.	V - Chorus
RAVENAL Earl C.	Tent - West St. Lenox	10 Elmgrove Ave. Providence, R. I.	II - Violin
READ Tamar C. (also 601 West 110 St.,	Lenox School	Farmerville, Louisiana Apt. 3-J, N.Y.C.)	I - Choral Cond. Auditor
RIDER Morrette	Greenacres Richmond	65 West 15th St. Holland, Michigan	I - Choral Cond. Auditor
Riesco Carlos (also - 8 West 51st St.,	Mrs. Shalley Lenox N.Y.C.)	Agustinas 1831, Santiago, Chile	III - Composition Mr. Messiaen
RIGGS Nora	Lenox School	7 South Street Grafton, Mass.	IV - Opera Dramatics
RITZENHEIN Robert F.	Pelton House Lenox	440 Newbury St. Boston, Mass.	IV - Violin

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RITZENHEIN Ruth H.	Pelton House Lenox	440 Newbury St. Boston, Mass.	IV - Opera Dramatics
ROBERTSON Paula F.	Lenox School	4 Ursino Place Elizabeth, N. J.	V - Chorus
RODGERS Patricia J.	Lenox School	1 Forest Place Glendale, Ohio	IV - Opera Auditor
ROGERS Rosamond W.	Lenox School	449 N. Ayatt Rd. Barrington, R. I.	V - Chorus
ROSEN Kensley M.	Pine Rest Stockbridge	4729 16th N. E., Seattle 5. Wash.	II - Violin
ROSEN Shirley Rae	Mrs. Beneat Lenox	6043-A Pershing St. St. Louis 12, Missouri	II - Violin
ROSENBLATT Laura H.	Mrs. Cronin Lenox	238 East 29th St/ New York City	IV - Costuming
ROSENKRANZ Edwin	Tracy Hall	405 Westchester Ave. Mt. Vernon, N.Y.	II - Bassoon (Contra)
ROSENTHAL Alfred I.	Tracy Hall	6635 McCallum St. Philadelphia, Pa.	I - Orch.Cond. Auditor
ROSENTHAL M. Linda	Lenox School	8 Landscape Ave. Yonkers 5, N.Y.	V - Chorus Leader
RUBENS Beryl	Windsor Mt. School-Lenox	132 West 15th St. New York City	II - Violin
RUBINSTEIN Sara		106 Clymer Street Brooklyn 11, N. Y.	II - Violin
RUDOLF Robert C.	Mrs. Crosby Lenox	P.O. Box 1298, Sheridan, Wyoming	I - Orch. Cond. Auditor
RUSHFORD Colette	Lenox School	184 Lafayette St. Salem, Massachusetts	II-V- Harp
SASLOW George	Pelton House Lenox	114 Miller Ave. Brooklyn 7, N. Y.	II - Violoncello
SASONKIN Manus D.	Tracy Hall	73-03 195th St. Flushing, N. Y.	I - Orch. Cond. Auditor
SCHANZER Wolfgang	Hawthorne Cottage Tanglewood	208 East 101st St. N. Y. C. 29	I -Choral Cond. Accompanist
SCHIFF Charles	Miss Cooper Lenox	600 West 116th St. New York City 27	IV - Conducting
SCHLICHTING Mary K.	Lenox School	639 Belvidere Ave. Plainfield, N. J	II - Violin

Name	Local Address	Home Address	Department
SCHMIDT Harry	Garage at Tanglewood	284 Olentangy St. Columbus 2, Ohio	IV - Clarinet
SCHMIDT Robert S.	Tracy Hall	40 Elm Street Maplewood, N. J.	IV - Scenic Arts
SCHNEEBERGER Hans	Tracy Hall	Fichtenweg - 3-A Berne, Switzerland	II - Violin
SCHNEIDER Bernard	Mrs. Cotey Pittsfield	11 Castlegate Rd. Roxbury, Mass.	II - Trombone
SCHUTTE Rose M.	Lenox School	6416 N. England Ave. Chicago 31, Ill	II - Piano Ch. M.
SCOTT F. William	Mrs. Daley Lenox	110 Walnut St. Southgate, Kentucky	IV - Scenic Arts
SEAR Walter	Mrs.Rothschild Lenox	Mt. Airy Rd. Croton-on-Hudson, N.Y.	II-V- Tuba
SHAPIRA Elyakum	Mrs. Haskins Lenox	146 Rothschild St. Petah-Tiqya, Israel	I - Orch. Cond.
SHEARER Beverly	Pelton House Lenox	1746 East 7th St. Brooklyn, N. Y.	IV - Opera Dramatics
SHERMAN Norman	Stonewall House Lenox	41 Dwight St. Brookline 46, Mass.	III - Comp. "attached"
SHETNEY Orville B.	Tracy Hall	914 Swarthmore Ct. Madison, Wisconsin	I - Orch.& Chor. Auditor
SHISLER William R.	Mrs. Cunningham Lenox	320 East 13th St. Eugene, Oregon	V - Violin
SHUB Ross	Tracy Hall	86-15 Elmhurst Ave. Elmhurst, L.I., N.Y.	II - Violin
SIMMS Ernest	Tracy Hall	33 Winthrop St. Roxbury, Mass.	II - Oboe
SIMONEL Emil J., Jr.	Trailer	4320 Haverhill Detroit, Michigan	II - Viola
SIRPO Boris	Hampton Terrace Lenox	3635 S.E.Ankeny, Portland, Oregon	I -Orch & Chor. Auditor
SITES Donald	Mrs. Hageman Lenox	429 N. 36th Carvallis, Oregon	I - Choral Cond.
SMITH Betty L	Lenox School	310 East Benton Ave. Alvia, Iowa	II - Violin
SMITH Charles M.	Dunbar's Lenox	Little Rock, Arkansas (or Longy School, Cambridge, Mass.)	IV - Coaching

Name	Local Address	Home Addtess	Department
SMITH Charlotte	Windsor Mt. Sch. Lenox	R.R. 6, Box 517 Terre Haute,Indiana	II & V - String Bass
SMITH Irene	Lenox School	4609 So.Wabash Ave. Chicago 15, Ill.	V - Chorus
SMITH Nancy T.	Lenox School	5325 Kellogg Ave. Minneapolis, Minn.	V - Chorus Leader
SNOW Marvin	Tracy Hall	59 Leighton Ave. Youngstown, Ohio	IV - Opera Dramatics
SOHN Robert E	Mrs. Burleigh Lenox	206 W. Third St. Hobart, Indiana	V - Bass Clarinet
SOLLENBERGER Arlene L.	Lenox School	121 N. Third St. Osborne, Kansas	IV - Opera Auditor
SORENSON Barbara E	Lenox School	812 E.Main Street Apt. 4, Lexington, Ky.	II - Violin
SORRELL Lise	Pelton House Lenox	138-78 Francis Lewis Blvd.,Rosedale, N.Y.	IV - Opera Dramatics
SOUTHWICK Janet	Pelton House Lenox	121 Jefferson Ave. Hasbrouck Hghts. N.J.	IV - Opera Dramatics
SPAETH Helen E.	Pelton House Lenox	720 East Locust St. Davenport, Iowa	IV - Opera Dramatics
SPENCER Harry	Tracy Hall	2212 Wilmington Ct. Topeka, Kansas	IV - French
SPOLAR Walter	Mr. Walsh Lenox	Hotel Wellington New York City	II - Violin
SPRINGER Harvey	Parson Cottage Lake Mackeenac	923 Elberon Ave. Cincinnati 5, Ohio	II - Tympani
SQUIRE Alan P.	Mrs. Burleigh Lenox	4060 Bedford Ave. Brooklyn, N. Y.	II - Clarinet
STAHLMAN Sylvia	Lenox School	440 Riverside Dr. New York City, Apt. 112	IV - Opera Auditor
STANGER Russell	11 Taconic St. Pittsfield	Fruit Street Westboro, Mass.	I - Orch.Cond. Auditor
STAPLES Gordon	Mrs. Crosby Lenox	4648 " D " Street Philadelphia, Pa.	II - Violin
STECK Vern W.	Garage at Tanglewood	5454 Chestnut St. Philadelphia, Pa.	II - Violin
STEENSMA Marguerite H.	Lenox School	1039 First St. Jackson, Michigan	V - Chorus
STEWART Eleanor M.	Lenox School	304 Hillside Ave. Nutley 10, N. J.	V - Violin

Name	Local Address	Home Address	Department
STOCKSTILL Frank	Tracy Hall	1101 Atlantic Ave. Waukegan, Illinois	V - Oboe
STOLIN Sonia V.	Lenox School	30-76 35th St. Astoria 3, L.I., N.Y.	IV - Opera Dramatics
STONE Peggy M.	Lenox School	102 Crescent Ct. Louisville, Kentucky	IV - Violin
STURGIS, Charles	Tracy Hall	3717 36th St. Mt. Rainier, Maryland	IV - String Bass
SWANSON Andrew	Tent - West St. Lenox	1 Intervale Road Providence, R. I.	V - Chorus
SWEARENGIN Walter T.	Y.M.C.A. Pittsfield	27 E.Judson Ave. Youngstown, Ohio	I - Choral Cond.
SWENSON	Lenox School	Sunset Farm	V - Chorus
SWIFT Cynthia	Lenox School	Main Street, Brewster, Mass.	II - Viola
TESOVNIK John J.	Tracy Hall	132 A- El Tejon Ave. Oildale, Calif.	V - Violin I - Orch.Cond.Aud
THANAS Dona Thelma	Lenox School	845 The Alameda Berkeley 7, Calif.	V - Chorus
THIEL Ruth M.	Lenox School	1704 E.Locust St. Milwaukee, Wisconsin	IV - Opera Auditor
THOMPSON Judith A.	Lenox School	4145 Congress St. Fairfield, Conn.	IV - Opera Auditor
THOMPSON Richard	Garage at Tanglewood	68 Wachusett Road Needham, Mass.	II - String Bass
THONNING-Olson Sverre	Mrs. May Lenox	Thomas Heftyesgt 14 Oslo, Norway	I - Orch.Cond. Auditor
THROP Ruth	Lenox School	1126 W. Main St. Newark, Ohio	V - Chorus
TJADEN Dallas E.	Berkshire Trailer Court,Pittsfield	1530 31st Street Des Moines, Iowa	IV - Violin
TORNGA Joanne R.	Mrs. Cavanagh Lenox	633 Innes St., N.E. Grand Rapids, Michigan	IV - Coaching
TRIMBLE Henry B.	Tracy Hall	Box 725, Emory University, Georgia	V - Chorus Leader
TROUPIN Dorothy	Village Inn Lenox	1152 Beacon St. Brookline, Mass.	IV - Scenic Arts

Name	Local Address	Home Address	Department
TUNG Shae Yuan	Tracy Hall (also % Curtis Institute - Philadelphia)	750 YU Yuen Road, House 14, Shanghai, China	II - Violoncello
TURKIEWICZ Jan Michal	Tracy Hall	4200 S.W.Third St. Miami 34, Florida	II - Violin
TURNER Robert	Hawthorne Hill Lenox	2668 Estevan Ave. Victoria, B.C.,Canada	III -Composition Mr. Messiaen
TURNER Sara Scott	Hawthorne Hill Lenox	1848 Yale Drive Louisville 5, Ky.	V - Tympani-Percussion
VERMEL Paul	Tracy Hall (also %Mrs. Leviash,	Paris, France 622 West 114th St.,N.Y.C.)	I - Orch.Cond. Auditor
VINITSKY Ruth	81 East Housatonic Pittsfield	496 Hudson St. New York City 14	I-Choral Cond. -Chorus leader
VORNHOLT David W.	Tracy Hall	1740 Catalpa Drive Daytona 6, Ohio	II - Flute
VOTH Duane W.	Garage at Tanglewood	712 South 8th St. Quincy, Illinois	II - Oboe
WADE Morris L.	Tracy Hall	100 Morningside Dr. New York City	II - French Horn
WALLACE Paul J.	Mrs. Burleigh Lenox	45 Neome Drive Pontiac, Michigan	V - Trombone
WARNER Thomas E.	Tracy Hall	Park Hill, Westmoreland, N. H.	I - Choral Cond.
WARREN Elinor	Pelton House Lenox	245 East 21st St. New York City 10	IV - Opera Dramatics
WEAVER Mary	Lenox School	788 Revere Road Glen Ellyn, Ill.	IV - Opera Auditor
WEIDNER Edwin S.	Tracy Hall	219 East Third St. Boyertown, Penn.	IV - Opera Auditor
WEIMER Gail	Tent - Lake-front	164 Huntington Ave. Boston, Mass.	II - French Horn
WEISS Piero E.	Mrs. Weissenstein Lenox	Delafield Lane, Riverdale, N.Y.C.	I - Orch.Cond. Auditor
WEISBOND Raymond D.	Tracy Hall	120 Harrington Rd. Syracuse 3, N.Y.	I - Orch.&Choral Auditor
WENDEL Joan	Lenox School	3050 No.Summit Ave. Milwaukee, Wisconsin	V - Chorus
WERMAN Shari	Lenox School	17 James St. Brookline, Mass.	V - Chorus

Name	Local Address	Home Address	Department
WEST Ruth F.	Lenox School	520 E. 86th St. New York City	V - Chorus
WHITE Dorothy	Lenox School	Route 3 Springfield, Mo.	II - Flute
WHITNEY Gilbert A.	Mrs. Cavanagh, Lenox	39 West St. Leominster, Mass.	IV - Opera Scenic Arts
WHITNEY Kathleen I.	Mrs. Cavanagh, Lenox	39 West St. Leominster, Mass.	IV - Opera Scenic Arts
WIDOFF Gerald J.	Mrs. Leary, Lenox	66 Bedford St. New York 14, N. Y.	II - Violin
WILDE Roy		c/o Papson, Buckingham, Pa.	IV - Opera Dramatics
WILFINGER Gottfried	Tracy Hall	1546 Warren St. Allentown, Pa.	II - Violin
WILLIAMS Brent	Tracy Hall	232 S. Serrano Ave. Los Angeles 4, Cal.	IV - Opera Dramatics
WILLIAMS Ruth G.	Mrs. May, Box 291 Tucker St., Lenox	1501 Clarence Ave. Lakewood 7, Ohio	IV - Opera Auditor
WILMERS Susanne M.	Windsor Mt.School Lenox	5588 Chamberlain St. Louis 12, Mo.	II - Violon-cello
WIRE Dorothy	Village Inn Lenox	701 Lombaert St. Bryn Mawr, Pa.	I - Chor. Cond. Auditor
WOLANSKY Raymond	McCarthy, Tucker St., Lenox	4614 Gifford Ave. Cleveland 9, Ohio	IV - Opera Auditor
WOODMAN Meyer H.	Miss Cooper, Tucker St., Lenox	1005 46th St. Brooklyn 19, N. Y.	II - Tympani - Percussion
WYMAN Phyllis C.	Lenox School	62 Richfield Rd. Arlington, Mass.	V - Viola
ZIGHERA Claudine	Mackeenac Heights	6 Griggs Terrace Brookline 46, Mass.	V - Chorus
ZIRNER Laura B.	Windsor Mt. School	805 S. Lynn Urbana, Ill.	IV - Scenic Arts
ZIRNER Ludwig	Windsor Mt. School	805 S. Lynn Urbana, Ill.	IV - Opera Stage Directing
ZORN Esta Mae		230 Riverside Dr. New York 25, N. Y.	V - Violin
ZURBRUGG Aileen M.	Lenox School	Bridgeboro Rd. Moorestown, N. J.	IV - Violon-cello

BERKSHIRE MUSIC CENTER

Serge Koussevitzky, *Director*

TANGLEWOOD • LENOX, MASSACHUSETTS

The seventh session of the Berkshire Music Center will be held during the six weeks July 4 to August 14, 1949, in connection with the Berkshire Festival Concerts of the Boston Symphony Orchestra.

OPERA DEPARTMENT — Costume & Scenic Divisions

Boris Goldovsky, *Head of Department*
Leo Van Witsen, *Costume Division*
Barbara Lawthers, Robert Lawthers } *Scenic Division*

THE OPERA DEPARTMENT of the Berkshire Music Center offers courses of study in all elements of opera production and performance — for singers, stage directors, conductors, costume and scenic designers. Work in the Costume and Scenic Divisions includes both design and execution. This combination of theoretical and practical instruction is offered in connection with the study of a repertory that embraces classic, experimental, and contemporary works. The Costume and Scenic Divisions collaborate closely in preparing and presenting the major opera productions at Tanglewood as well as several "Evenings of Opera". The major productions of recent seasons have included the first American performance of Benjamin Britten's *Peter Grimes* (1946), the first American performance of Mozart's *Idomeneo* (1947) and the revival of Rossini's *The Turk in Italy* (1948). The "Evenings of Opera" during the 1948 season included Middleton's *Life Goes to a Party* (world première), the last act of Gretchaninoff's *The Marriage* (world première), Menotti's *The Telephone*, extensive excerpts from Mozart's *Titus*, Tchaikowsky's *Pique Dame* and *Eugene Onegin*, and Debussy's *Pelléas et Mélisande*, as well as many scenes from *La Bohème*, *The Marriage of Figaro*, *Carmen*, *Il Trovatore*, and other works from the standard repertory.

THE COSTUME DIVISION offers a course of study in design and execution of theatrical costume and make-up. Instruction emphasizes dramatic and musical mood, authenticity of period, balance, harmony and contrast of color. Requirements for admission include the ability to render costume sketches, and experience in sewing, by hand or by machine.

THE SCENIC DIVISION. The study of scenic design and construction is carried on largely by the "project" method, where students in this Division join with singers, stage directors, and conductors in the preparation of assigned operatic excerpts. All techniques of design, construction, painting and lighting are considered. Requirements for admission include some knowledge of opera and some study of design. Actual theatrical experience, while desirable, is not required.

ADMISSION. The number of students admitted to these divisions is limited to assure opportunity for individual instruction. Applicants are selected on the basis of information contained in the application forms, letters of recommendation (two are required) and, in some cases, interviews.

TUITION of $150 includes admission to Berkshire Festival Concerts. Dormitory $175. Approved for veterans. Scholarships are available for properly qualified students in need of financial assistance.

For the catalog of the Berkshire Music Center, information on admission, scholarships and other particulars, address:

THOMAS D. PERRY, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall — Boston 15, Massachusetts
(*after June 1st — Tanglewood, Lenox, Massachusetts*)

The

BERKSHIRE MUSIC CENTER

and

The BERKSHIRE FESTIVAL

of the

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

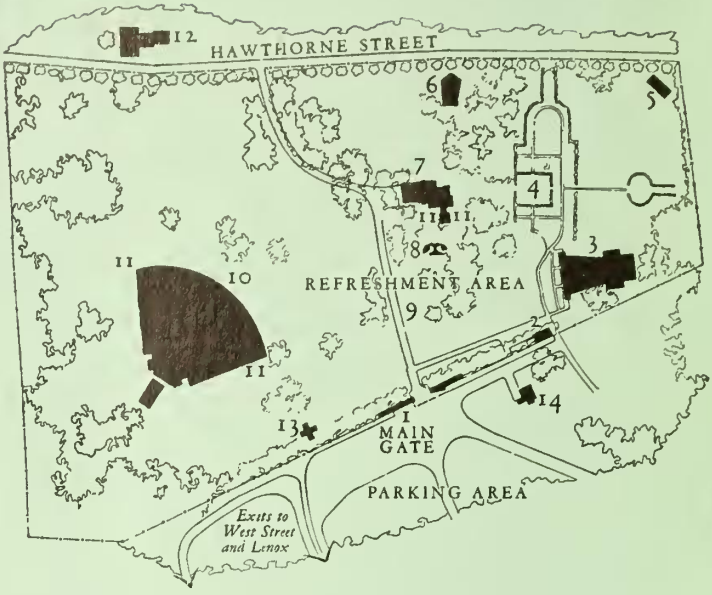
GEORGE E. JUDD, *Manager*

A Calendar of Events

Tanglewood, 1949

ISSUED FOR THE

FRIENDS OF THE BERKSHIRE MUSIC CENTER



1 Main Gate (The main entrance to the Tanglewood grounds from the Parking Lots) — The Ticket Office, the Friends Office, the Exhibition Room, and the Tanglewood Music Store.

2 Buffet — The Buffet will be open daily from 10 A.M. to 5 P.M., and on concert days from 10 A.M. to 10 P.M.

3 Theatre-Concert Hall — This building is used for the Bach and Mozart concerts, chamber music concerts and the activities of the Opera Department of the Berkshire Music Center.

4 Formal Gardens—Distinguished by their hemlock hedges (west of the Main House).

5 Rehearsal Stage — Located in the Orchard.

6 Chamber Music Hall — This building is used for small chamber music groups, lectures and large classes.

7 Main House—The original mansion of the Tanglewood estate, it is now used for the administration offices of the Berkshire Music Center and for the school library.

8 Telephones

9 Refreshment Area

10 Music Shed — Constructed in 1938 from the plans of Eliel Saarinen, it seats 6000. The acoustic properties of the Shed are so remarkable that as many more can hear clearly from the surrounding lawns. This building is used for the Berkshire Festival Concerts of the full Boston Symphony Orchestra and for the orchestras of the Berkshire Music Center.

11 Rest Rooms — These will be found in the North and South corners of the Music Shed, and in rear of the Main House.

12 Hawthorne Cottage — This is a replica of the "Little Red House" where Nathaniel Hawthorne lived for 18 months in 1850–1851, wrote **The House of the Seven Gables**, and imagined the **Tanglewood Tales.** The original building was destroyed by fire in 1891. This replica has been built through the generosity of the National Federation of Music Clubs and is used as a music studio.

13 Red Cross Aid Station

14 Lost and Found — In the Superintendent's House.

Tanglewood Music Store — (At the Main Gate, see Figure I on map) has a stock of available scores and recordings of the music played during the Festival Concerts, as well as recordings of the Boston Symphony Orchestra.

"Berkshire Model," RCA Victor's first custom-made radio-phonograph, is on view at the Exhibition Room (Main Gate, See Figure I on map).

Baldwin Pianos are used at the Festival Concerts and the Music Center.

Information may be secured at the Main Gate (Exhibition Room, Ticket or Friends Office).

The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

THE BERKSHIRE MUSIC CENTER was initiated in 1940 by Serge Koussevitzky and founded by the Boston Symphony Orchestra and Dr. Koussevitzky to provide an opportunity for music study in connection with the Berkshire Festival Concerts held annually by the Orchestra at Tanglewood. It is not a school for technical musical training, but rather a place where provision is made for the study of music on an advanced level through experience in group performance.

In 1946 the Society of Friends of the Berkshire Music Center was established for those interested in the development of the school. *A voluntary contribution to the support of the Center constitutes membership in the Society. Guest tickets to performances by students of the Center will be issued to Friends within the limits of seating capacities.* Checks should be made payable to the Boston Symphony Orchestra, Inc. and addressed to

FRIENDS OF THE BERKSHIRE MUSIC CENTER

Tanglewood, Lenox, Massachusetts

Tanglewood Calendar

(This Schedule is subject to change. Friends of the Berkshire Music Center should confirm dates of student performances. Hours indicated are Daylight Saving Time. Starred events (*) are open by invitation to Friends of the Berkshire Music Center within the limits of seating space available. The opera productions of July 26, 27, Aug. 8, 9 (**) will require special tickets.)

July

FESTIVAL REHEARSALS—Admission to three Saturday morning rehearsals (July 30, August 6, August 13) at 10 A.M., $1 each, proceeds for the benefit of the Orchestra's Pension Fund.

13 WED. 4:30	*Chamber Music Hall* — Dept. V *SMALL CHOIR
8:15	*Theatre* — Coolidge Concert *ALFRED ZIGHERA, Viola da Gamba SYLVIA MARLOWE, Harpsichord *Bach* Sonata in G major *Abel* Sonata in G major (Gamba alone) *Bach* Sonata in D major *Vivaldi-Bach* Concerto in D (Harpsichord) *Bach* Sonata in G minor
14 THUR. 8:15	*Theatre* — Dept. IV *CHAMBER ORCHESTRA

15 FRI. 8:15	*Shed* — Dept. II *ORCHESTRA
16 SAT. 8:15	*Theatre* — Berkshire Festival BACH CONCERT (SERGE KOUSSEVITZKY conducting) Brandenburg Concerto No. 1 Brandenburg Concerto No. 2 Concerto for Two Violins, in D minor (*Soloists:* RICHARD BURGIN, RUTH POSSELT) Suite No. 1 in C major Chorus from Cantata No. 12 — "Weinen, klagen" Cantata No. 50 — "Nun ist das Heil und die Kraft"
17 SUN. 10:15 A.M.	*Chamber Music Hall* — Dept. II *CHAMBER MUSIC
3:00	*Theatre* — Berkshire Festival MOZART CONCERT (SERGE KOUSSEVITZKY conducting) Eine Kleine Nachtmusik Violin Concerto in A major, No. 5 (*Soloist:* DOROTHA POWERS) Symphony in C, No. 36 ("Linz") Symphony in G minor, No. 40
8:15	*Chamber Music Hall* — Dept. III *COMPOSERS' EVENING
19 TUES. 4:30	*Shed* — Dept. V *ORCHESTRA
8:15	*Theatre* — Dept. IV *EVENING OF OPERA
20 WED. 8:15	*Theatre* — Coolidge Concert *BERKSHIRE WOODWIND ENSEMBLE *Beethoven* Quintet, Op. 71 *Honegger* Chamber Concerto *Poulenc* Sextuor *Mozart* Cassazione in E flat (?)
22 FRI. 8:15	*Shed* — Dept. II *ORCHESTRA

23 SAT. 8:15	*Theatre* — Berkshire Festival BACH CONCERT (SERGE KOUSSEVITZKY conducting) Brandenburg Concerto No. 3 Brandenburg Concerto No. 4 Cantata No. 135, "Ach Herr, mich armen Sünder" (Conducted by HUGH ROSS) Piano Concerto in D minor (*Soloist:* LUKAS FOSS) Suite No. 3
24 SUN. 10:15 A.M.	*Chamber Music Hall* — Dept. II *CHAMBER MUSIC
3:00	*Theatre* — Berkshire Festival MOZART CONCERT (SERGE KOUSSEVITZKY conducting) Symphony in A major, No. 29 Sinfonia Concertante, for Violin and Viola (*Soloists:* WILLIAM KROLL, JOSEPH DE PASQUALE) Symphony in D major, "Paris," No. 31 Symphony in E flat major, No. 39
8:15	*Chamber Music Hall* — Dept. III *COMPOSERS' EVENING
25 MON. 4:30	*Chamber Music Hall* — Dept. V *SMALL CHOIR
26 TUES. 8:15	*Theatre* — Dept. IV **"IPHIGENIA IN TAURIS" (Gluck)
27 WED. 8:15	*Theatre* — Dept. IV **"IPHIGENIA IN TAURIS" (Gluck)
28 THUR. 8:15	*Shed* — A-1 BERKSHIRE FESTIVAL CONCERT (SERGE KOUSSEVITZKY conducting) *Vivaldi* Orchestral Concerto in D minor *Prokofieff* Symphony No. 5 *Brahms* Symphony No. 2, in D major

29 FRI. 3:15	GOETHE BICENTENNIAL CONCERTS *Chamber Music Hall* LUCIEN PRICE *LECTURE — "The Artist as Man of Learning"
4:30	*Chamber Music Hall* — Depts. II and IV *RECITAL of Songs on texts by Goethe
8:15	*Shed* — Dept. II *ORCHESTRA — Goethe Program
30 SAT. 10:00 A.M.	GOETHE BICENTENNIAL CONCERTS *Shed* — Boston Symphony Orchestra REHEARSAL (Benefit, Pension Fund)
3:00	**Theatre* — Dept. IV OPERA SCENES
8:15	*Shed* — A-2 BERKSHIRE FESTIVAL CONCERT (SERGE KOUSSEVITZKY conducting) *Beethoven* Overture to "Egmont" *Beethoven* Piano Concerto No. 4, in G major (*Soloist:* CLAUDIO ARRAU) *Liszt* "A Faust Symphony"
31 SUN. 9:45 A.M.	*Shed* — Faculty Recital *E. POWER BIGGS, ORGAN (*Bach* and *Sowerby*)
10:45 A.M.	*Chamber Music Hall* — Dept. II *CHAMBER MUSIC
3:00	*Shed* — A-3 BERKSHIRE FESTIVAL CONCERT (LEONARD BERNSTEIN conducting) *Schumann* Overture to "Manfred" *Schumann* Symphony No. 4, in D minor *Stravinsky* Scènes de Ballet *Stravinsky* "Le Sacre du Printemps"
8:15	*Chamber Music Hall* — Dept. III *COMPOSERS' EVENING

August

1 MON. 4:30	*Shed* — Dept. V *ORCHESTRA

AUGUST

2 TUES. 4:30	*Chamber Music Hall* — Dept. II and IV *SONG RECITAL
8:15	*Theatre* — Dept. IV *EVENING OF OPERA
3 WED. 8:15	*Theatre* — Faculty Recital *JUILLIARD STRING QUARTET (*Schönberg — Beethoven — Berg*)
4 THUR. 8:15	*Shed* — B-1 BERKSHIRE FESTIVAL CONCERT (SERGE KOUSSEVITZKY conducting) *Tchaikovsky* { Serenade for Strings; Violin Concerto (*Soloist:* JASCHA HEIFETZ); Symphony No. 4, in F minor
5 FRI. 4:30	*Theatre* — Dept. IV *CHAMBER ORCHESTRA
8:15	*Shed* — Dept. II *ORCHESTRA
6 SAT. 10:00 A.M.	*Shed* — Boston Symphony Orchestra REHEARSAL (Benefit, Pension Fund)
8:15	*Shed* — B-2 BERKSHIRE FESTIVAL CONCERT (SERGE KOUSSEVITZKY conducting) *Messiaen* "L'Ascension" *Milhaud* Violoncello Concerto No. 1 (*Soloist:* GREGOR PIATIGORSKY) *Mahler* "The Song of the Earth" (*Soloists:* JANICE MOUDRY, DAVID LLOYD)
7 SUN. 9:45 A.M.	*Shed* — Faculty Recital *E. POWER BIGGS, ORGAN (*Bach* and *Hindemith*)
10:45 A.M.	*Chamber Music Hall* — Dept. II *CHAMBER MUSIC
3:00	*Shed* — B-3 BERKSHIRE FESTIVAL CONCERT (ELEAZAR DE CARVALHO conducting) *William Schuman* Symphony for Strings *Villa-Lobos* Mandú-cárárá *Strauss* Horn Concerto (*Soloist:* JAMES STAGLIANO) *Strauss* "Thus Spake Zarathustra"

AUGUST

8 MON. 4:30	*Shed* — Dept. V *ORCHESTRA
8:15	*Theatre* — Dept. IV **"ALBERT HERRING" (Britten)
9 TUES. 4:30	*Chamber Music Hall* — Dept. V *SMALL CHOIR
8:15	*Theatre* — Dept. IV **"ALBERT HERRING" (Britten)
10 WED. 8:15	*Theatre* — Faculty Recital *JUILLIARD STRING QUARTET (*Schönberg — von Webern — Beethoven*)
11 THUR. 8:15	*Shed* — C-1 BERKSHIRE FESTIVAL CONCERT (LEONARD BERNSTEIN conducting) *Schubert* Symphony No. 2 *Shostakovitch* Symphony No. 7
12 FRI.	"TANGLEWOOD ON PARADE" (See Special Announcement)
13 SAT. 10:00 A.M.	*Shed* — Boston Symphony Orchestra REHEARSAL (Benefit, Pension Fund)
3:00	*Shed* — Dept. II *ORCHESTRA
8:15	*Shed* — C-2 BERKSHIRE FESTIVAL CONCERT (SERGE KOUSSEVITZKY conducting) *Haydn* Symphony in G major, No. 88 *Britten* "Spring" Symphony, with Chorus and Soloists
14 SUN. 9:45 A.M.	*Shed* — Faculty Recital *E. POWER BIGGS, ORGAN (*Music of Bach*)
10:45 A.M.	*Theatre* — Dept. II *CHAMBER MUSIC
3:00	*Shed* — C-3 BERKSHIRE FESTIVAL CONCERT (SERGE KOUSSEVITZKY conducting) *Corelli* Suite for Strings *Copland* "Quiet City" *Debussy* "The Sea" *Beethoven* Overture "Leonore" No. 3. *Beethoven* Symphony No. 5 in C minor

TO THE FRIENDS OF THE
BERKSHIRE MUSIC CENTER

WHAT GOES ON AT TANGLEWOOD

MUSIC AL FRESCO

EVENTS FOR 1949

QUID PRO QUO

Serge Koussevitzky Chairman

THE BOSTON SYMPHONY ORCHESTRA's school of music at Tanglewood, instigated by Serge Koussevitzky, its director, will hold its Seventh session July 4–August 14, 1949. You are invited as a Friend of the Berkshire Music Center to contribute to its continuation. All members of the Society of Friends are invited to attend the many performances of the school.

Four hundred and fifty students, among whom are counted the most talented in the United States together with visiting students from foreign countries, devote an intensive six weeks to the making of music under the direct supervision of a faculty who are eminent leaders in their particular fields. The results which the Berkshire Music Center produces are to be found in the musical world among our prominent conductors, composers, orchestral players, and operatic singers.

WHAT GOES ON AT TANGLEWOOD

MUSIC AL FRESCO

EVENTS FOR 1949

QUID PRO QUO

Sarah Perry Chairman

A music center has been a life dream with Serge Koussevitzky, but until recently it had been an unrealizable dream. The opportunity came when in 1936 Tanglewood was presented to the Boston Symphony Orchestra.

Tanglewood's two hundred acres of meadow and woodland offered space for far more than the Berkshire Festival concerts for which, in 1938, the Music Shed was built. In fact, the ideal location for a school in the open air was at hand where, in Dr. Koussevitzky's own words, young people of talent could devote a summer to "living and working in music." Its purpose is not to give technical instruction, but to give those already technically equipped a pre-professional broadening and experience in performance. The presence of the Boston Symphony Orchestra for concert purposes furnishes a faculty for guidance in each instrument.

MUSIC AL FRESCO

EVENTS FOR 1949

QUID PRO QUO

Sarah Caldwell Chairman

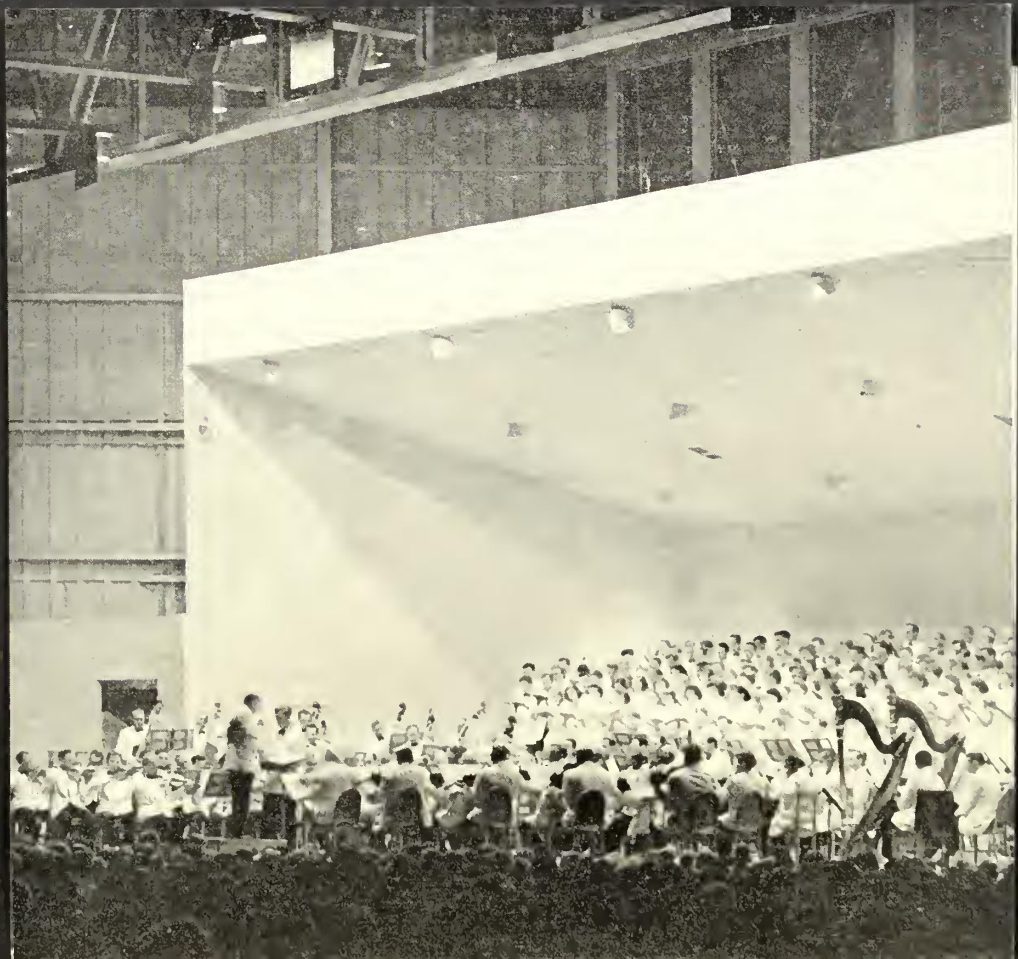
The Opera Department has given notable first productions under the direction of Boris Goldovsky. Two are planned for this season — Gluck's *Iphigenia in Tauris* and Benjamin Britten's *Albert Herring* (first performance in the United States), also programs of opera scenes. The department of Chamber Music, under the supervision of Gregor Piatigorsky, will give Sunday programs. The Orchestra will be directed by Dr. Koussevitzky, his assistants in orchestral conducting, Richard Burgin and Eleazar de Carvalho, and his small and selected group of conducting pupils. This orchestra will give weekly concerts. The chorus will be trained by Hugh Ross and Christopher Honaas, and will give concerts in large and small groups.

In addition to the performances by the students there will be two series of chamber concerts on Wednesday evenings, three under the auspices of Mrs. Elizabeth Sprague Coolidge and two by the Juilliard String Quartet. Three organ recitals will be given in the Shed by E. Power Biggs, on Sunday mornings. These concerts, 40 in number, are open to the Friends.

EVENTS FOR 1949

QUID PRO QUO

Sanford Parry Chairman



Cecil Smith wrote in *The New Republic* (May 23, 1949):

"The educational aspiration of Tanglewood is so visionary that the project ought, according to all known rules, to have been a practical failure. But with the aid of such younger men as Aaron Copland and Leonard Bernstein, who truly share Dr. Koussevitzky's ideals, the Berkshire Music Center has become one of our most valuable formative influences upon the taste of the younger generation."

The Friends consist of well-wishers far and wide who endorse the project with their names and with a contribution, according to their means. A tangible and immediate reward for their generosity is to observe directly what the school is producing and to enjoy its music. Almost daily throughout the term (July 4 to August 14) there will be symphony concerts, chamber music recitals, opera performances, and choral concerts to which the Friends of the Berkshire Music Center are cordially invited, the invitation being limited only to assure a fair distribution of tickets for Tanglewood's three auditoriums.

A complete calendar of events will be sent you on request.

Address: — **Office of the Friends, Tanglewood, Lenox, Mass.**

QUID PRO QUO

Sarah Perry **Chairman**

National Committee

FRIENDS OF THE BERKSHIRE MUSIC CENTER

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Here is something marvelous and unique. Will you help us even more generously than in the past to carry on this great school for music which means so much for America? The Friends have never failed us.

Yours sincerely,

Sarah Perry Chairman

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY

Director

TANGLEWOOD

1949

THE TRUSTEES OF THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

ANNOUNCE THE SEVENTH SEASON OF THE

Berkshire Music Center

SERGE KOUSSEVITZKY, *DIRECTOR*

AARON COPLAND, *Assistant Director*

GEORGE E. JUDD, *Manager*

RALPH BERKOWITZ, *Executive Assistant to the Director*

July 4th to August 14th, 1949

at TANGLEWOOD

HOME OF THE BERKSHIRE FESTIVAL

BETWEEN STOCKBRIDGE & LENOX, MASSACHUSETTS

The Berkshire Music Center

THE Trustees of the Boston Symphony Orchestra and its Music Director, Serge Koussevitzky, announce that the seventh session of the Berkshire Music Center will be held during the summer of 1949 at Tanglewood, between Stockbridge and Lenox, Massachusetts. There will be a six-week session beginning July fourth and continuing through August fourteenth, directed by Dr. Koussevitzky, with the assistance of a faculty of distinguished musicians including the principals of the Boston Symphony Orchestra.

It had been Dr. Koussevitzky's long-cherished ambition to provide a center where young musicians could add to their professional training and enlarge their artistic experience under the guidance of eminent musicians and teachers. In 1936 the estate "Tanglewood" was given to the Boston Symphony Orchestra. This gift, together with the participation of the Orchestra in the Berkshire Festival concerts during the summer months, provided a happy combination of time, place, faculty, and atmosphere to permit the carrying out of Dr. Koussevitzky's plan. The Berkshire Music Center was initiated at Tanglewood by Dr. Koussevitzky in 1940 and established by the Boston Symphony Orchestra with Dr. Koussevitzky as Director.

It is the purpose of the Berkshire Music Center to provide an opportunity for music study in connection with the Berkshire Festival Concerts. It is not a school for technical musical training, but rather a place where provision is made for the study of music on an advanced level through experience in actual musical performance. No academic credit or certificate of achievement is given.

The work of the Berkshire Music Center is carried on in five departments that are described in detail below. Each regular student is enrolled in the department of his major interest, which furnishes a planned full time activity. Each student has certain rehearsal and participation obligations to his department. Beyond these obligations the greatest possible latitude is allowed to permit students to observe and profit from the activities of other departments.

The courses of study at the Music Center emphasize group performance. Students participate actively in orchestral, chamber music, choral or operatic performances. Individual instruction is given only as it relates to group performance — sectional rehearsals for the orchestras and coaching for chamber music and for operatic rôles. As Dr. Koussevitzky has said, "Obviously we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges, and music schools. What we

want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music."

All regularly enrolled students of the Music Center are entitled to attend the concerts of the 1949 Berkshire Festival, designated rehearsals for these concerts, concerts by guest artists and chamber music groups, and all student concerts and operatic productions.

The student body is limited in number. In the first four departments active participants are selected on the basis of auditions and interviews held during the spring. In the fifth department, and for status as auditors in the first and fourth departments, students are considered on the basis of their qualifications as set forth in their applications and letters of recommendation. Students must be 18 years of age or over.

DEPARTMENT I . . . . . CONDUCTING

ORCHESTRAL CONDUCTING . . . . SERGE KOUSSEVITZKY

Assisted by

LEONARD BERNSTEIN, RICHARD BURGIN *and* ELEAZAR DE CARVALHO

Three students can be accepted in this department for active participation, which includes rehearsals and performance with the orchestra of Department II under the supervision of Dr. Koussevitzky, Mr. Bernstein, Mr. Burgin and Mr. de Carvalho, and of private lessons with Dr. Koussevitzky. A much larger number of applicants, enrolled as auditors, attends these rehearsals and has three classes a week with Mr. Bernstein in score analysis, conducting problems and rehearsal technique. Auditors also may attend the rehearsals of the Boston Symphony Orchestra for the 1949 Berkshire Festival concerts.

There will be opportunity for the formation of an orchestra, if found practical, from among the auditors (many of whom are ordinarily experienced orchestral players) to be rehearsed by members of the class in turn under faculty supervision. Such an orchestra would provide actual conducting experience for members of the auditors' class.

Auditors are selected by the Auditioning Committee on the basis of their qualifications as stated in their application forms and on recommendations submitted. Active students are selected by Dr. Koussevitzky.

CHORAL CONDUCTING . . . HUGH ROSS & ROBERT SHAW

(on leave of absence) *Assisted by* CHRISTOPHER HONAAS

This is a course of study in the technique and methods of choral conducting through actual practice. A limited number of well-qualified students is chosen for active status on the basis of interviews to be arranged during the spring, if convenient, or at Tanglewood. Each active member of the class has an opportunity to conduct performances during the session on programs prepared under the supervision of Mr. Ross and Mr. Honaas.

Another group of students of less advanced attainments is formed into a class for the study of the principles of choral conducting and individual technique. Both groups have three classes per week with Mr. Ross and Mr. Honaas on rehearsal problems and techniques and form the nucleus of the various choral groups, such as the Festival Chorus — which performs with the Boston Symphony Orchestra in the Berkshire Festival concerts — the Small Choir — which presents several special concerts — and the Madrigal Group — which studies under Mr. Ross.

During the 1948 session at Tanglewood such representative works as Gabrieli's *In Ecclesiis* (for small chorus, brass ensemble, with mezzo-soprano and tenor solo), Bach's *Passion According to Saint John* (for chorus, soloists, and orchestra), Hindemith's *Five Songs on Old Texts*, and Ives' *67th Psalm* (for brass ensemble, organ and chorus) were studied and performed by the choral conducting students.

DEPARTMENT II . . .
ORCHESTRA & CHAMBER MUSIC

ORCHESTRA . . . . . SERGE KOUSSEVITZKY

Assisted by Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, and the principals of the Boston Symphony Orchestra:

Strings:	Richard Burgin	*Brass:*	Willem Valkenier
	Alfred Krips		James Stagliano
	Joseph de Pasquale		Georges Mager
	Samuel Mayes		Jacob Raichman
	Georges Moleux	*Harp:*	Bernard Zighera
Woodwinds:	Georges Laurent	*Tympani:*	Roman Szulc
	Louis Speyer	*Piano:*	Lukas Foss
	Rosario Mazzeo	*Organ:*	E. Power Biggs
	Raymond Allard		

A full symphony orchestra is made up of students who have acquired musical and technical competence and who wish a greater experience in the art of orchestral playing. Each week the orchestra is assigned a number of compositions chosen to present a variety of problems in performance. These works form the program for the weekly concert given by the orchestra in the Music Shed. Dr. Koussevitzky plans to conduct at least one week. Other rehearsals and performances are conducted by Mr. de Carvalho, Mr. Burgin, the active students of orchestral conducting and guest conductors. Members of the orchestra first have the opportunity to study the parts with the principals of the Boston Symphony Orchestra in the weekly sectional rehearsals. One three-hour period a week is devoted to a reading rehearsal to enlarge the students' acquaintance with the symphonic repertoire. Regular rehearsals are of three-hour length and are devoted to the preparation of the weekly program.

The six weekly concerts during the 1948 session included such orchestral works as Mozart's Symphonie Concertante (with solo violin and viola), Brahms' Fourth Symphony, Strauss' *Also Sprach Zarathustra*, Debussy's *La Mer*, Stravinsky's *Firebird*, and Copland's *Billy the Kid*.

Applicants for this department are chosen on the basis of auditions held during the spring of 1949.

CHAMBER MUSIC . . . . . GREGOR PIATIGORSKY

Assisted by RICHARD BURGIN, the JUILLIARD STRING QUARTET (Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd), the principals of the Boston Symphony Orchestra as listed, EINAR HANSEN, CLARENCE KNUDSON, VLADIMIR RESNIKOFF, GEORGE ZAZOFSKY, GEORGES FOUREL, EUGEN LEHNER, and ALFRED ZIGHERA of the Boston Symphony Orchestra, JEAN BEDETTI, JOSEPH BERNSTEIN and ZVI ZEITLIN.

Members of the orchestras of Departments II and IV have daily chamber music instruction. New groups of strings, winds, brass and piano in various combinations are formed each week in order to give each student the opportunity to gain a wide experience in playing with other students under the supervision of various members of the faculty. An effort is thus made to give the student an extensive range of participation in the chamber music literature.

This activity is limited to the members of the orchestras of Departments II and IV and to a small number of pianists who are accepted for chamber music on the basis of auditions held during the spring of 1949.

A chamber music concert is given each week, the works and participants chosen by Mr. Piatigorsky. During the 1948 session nearly one hundred fifty works were studied in the classes, among them Beethoven's Quartet, *Opus* 59, No. 1, Brahms' Piano Quartet in G minor, the Ravel Trio, the Chausson Concerto for violin, piano and string quartet, Hindemith's *Kammermusik* for five wind instruments, *Opus* 24, No. 2, and the Prokofieff String Quartet, *Opus* 92.

SONG REPERTOIRE . . . . . RALPH BERKOWITZ

Song repertoire interpretation is available to active singers in the Opera Department, chorus leaders in Department V, and pianists in Department II. The repertoire consists of the great classic songs and song cycles as well as less known works and ensemble pieces by representative composers.

DEPARTMENT III . . . . . COMPOSITION

AARON COPLAND *and* OLIVIER MESSIAEN

This department offers individual instruction in advanced work for a limited number of exceptionally talented students, to be equally divided in number between the classes of Mr. Copland and Mr. Messiaen. The course is directed toward the student of postgraduate calibre whose previous technical studies have prepared him for work in the large forms. There are one individual lesson of one and a half hours and two two-hour classes weekly, or the equivalent. Students are encouraged to take part in the performance of music by the various groups such as the Festival Chorus. In addition there is a weekly Composers' Laboratory Concert, at which works by the student composers are performed and discussed.

For admission, letters of recommendation are required from two former teachers or from two musicians of reputation. Those whose recommendations are acceptable *may* be asked to submit scores of one orchestral composition and one chamber work and, if possible, piano pieces and songs.

DEPARTMENT IV . . . . . OPERA

BORIS GOLDOVSKY, *assisted by*

Sarah Caldwell, *Stage Direction*
Felix Wolfes and Jan Meyerowitz, *Operatic Repertoire*
Robert Lawthers and Barbara Lawthers, *Scenic Division*
Leo Van Witsen, *Costume and Make-up Division*

OPERA DRAMATICS FOR SINGERS

The chief aim of the summer's work is the exploration of all paths in operatic performance consistent with dramatic truth and believable characterization. There is a three-hour daily class devoted to the musical and dramatic realization of scenes from standard operas. At this time each singer receives individual instruction in operatic acting and benefits from a complete analysis and criticism of present day methods of operatic *mise en scène*.

Members of the Opera Department faculty give a series of lectures on the technique of the stage, the principles of operatic dramaturgy, methods of study of score and text, Italian, French, German and English diction, and other subjects dealing with the practice and theory of opera.

A number of "Evenings of Opera" consisting of scenes and acts from various operas are presented, as well as a major production combining the forces of the Opera Department. The major productions in recent seasons have been the American première of Benjamin Britten's *Peter Grimes* (1946), the American première of Mozart's *Idomeneo* (1947), and the revival of Rossini's *The Turk in Italy* (1948).

Active singers in the Opera Department, a selected group, are chosen on the basis of auditions held during the spring of 1949. A larger number are accepted as auditors in the Department.

CONDUCTING, COACHING AND STAGE DIRECTING

Great stress is laid upon collective efforts by independent student groups working on special projects. Each of these student groups includes the necessary number of singers, coaches, conductors, and stage directors, and devotes itself to selected projects, leading eventually to performance of scenes, acts, and complete operas in the several "Evenings of Opera" given during the session.

Admission to the Conducting, Coaching and Stage Directing activity is on the basis of auditions and interviews during the spring of 1949.

SCENIC ARTS

Qualified students are accepted on the basis of interviews to study scenic design, the construction and painting of scenery, and lighting with Mr. and Mrs. Lawthers.

COSTUMING AND MAKE-UP

Mr. Van Witsen gives a course in the design and execution of theatrical costume and make-up to a selected group of qualified students.

OPERA AND CHAMBER ORCHESTRA . . .
BORIS GOLDOVSKY and ELEAZAR DE CARVALHO

Enrollment in the orchestra of Department IV offers the qualified student an opportunity for a wide musical experience. This orchestra of about forty players devotes three rehearsals each week under the supervision of Mr. Goldovsky to the operatic repertoire. The orchestra performs at the various "Evenings of Opera" and for the major opera production.

Two rehearsals each week under the direction of Mr. de Carvalho are devoted to the repertoire for chamber orchestra, offering a rare opportunity to study a rich body of music. Several concerts are given with soloists chosen from the orchestra. During the 1948 session such works were performed as Haydn's Symphony No. 99 in E-flat, Prokofieff's *Overture on Hebrew Themes*, Mozart's Concertos for Bassoon (B-flat, K. 191) and Violin (D major, K. 218), Arthur Lourié's *Concerto da Camera* and Strauss' *Le Bourgeois Gentilhomme*.

Another important phase of the summer's work is participation of the members of this orchestra in the chamber music activity of Department II, under the direction of Mr. Piatigorsky. Chamber music classes are held daily, and there is a weekly student concert of works ranging from the great classic quartets of Haydn and Mozart through modern examples of chamber music from the works of Hindemith and Prokofieff.

Members of the orchestra of Department IV also take part in the preparation and performance of instrumental ensembles for the concerts of the Small Choir, for illustration of lectures on many phases of musical art, and for study of compositions by Tanglewood composers in the weekly Composers' Laboratory Concerts. In this activity they work with such musicians as Aaron Copland, Olivier Messiaen and Hugh Ross.

DEPARTMENT V . . .
CHORAL SINGING & ORCHESTRA

HUGH ROSS and ROBERT SHAW (*on leave of absence*)
Assisted by CHRISTOPHER HONAAS

This is the largest division of the Berkshire Music Center. Its activities are designed for music students, college students, teachers, amateurs — for all who wish a summer of living and working in music. The principal activities of the department include:

FESTIVAL CHORUS: All members of Department V, together with most of the other students of the Music Center, are members of the Festival Chorus, which rehearses six hours a week with Mr. Ross and Mr. Honaas in the preparation of major works to be performed under the direction of Dr. Koussevitzky at the Berkshire Festival concerts of the Boston Symphony Orchestra in the Music Shed. In the 1948 Festival the Festival Chorus participated in Bach's 65th Cantata, Brahms' *Requiem*, Mahler's Symphony No. 2, Debussy's *Blessed Damozel* and Stravinsky's *Oedipus Rex*.

SMALL CHOIR: This is a group of about forty qualified singers who are chosen after auditions at Tanglewood for additional choral participation under Mr. Ross and Mr. Honaas. This group studies intensively and performs several concerts of works for chorus, *a cappella* and with instrumental

ensembles, in connection with the classes in Choral Conducting. A limited number of especially qualified applicants, who will be selected by audition, will be awarded student aid for special work as chorus leaders and for solo work with the Small Choir. They will have the opportunity also for participation in the Song Repertoire classes. In 1948 the chorus leaders participated as soloists in the Beethoven Mass in C and the Bruckner *Te Deum*, as well as the works listed in the section on Choral Conducting.

Madrigal Group: A selected group of choral singers studying works from the medieval, renaissance and baroque literatures under the direction of Mr. Ross.

Orchestra: The orchestra of Department V is formed of students who have not yet reached professional standards of musical and technical proficiency. Its purpose is to provide orchestral activity of an intensive nature which serves to fulfill the student's basic needs and further his artistic qualities. At the same time the Department V orchestra is designed as an outlet for the non-professional musician who desires to further his orchestral training and experience. Daily three-hour rehearsals are conducted by a member of the conducting faculty, and there are weekly sectional rehearsals of the orchestral parts with Boston Symphony Orchestra faculty members. Three concerts given by the Department V orchestra in the Music Shed during the 1948 session included such representative works as Schubert's Symphony No. 8, Franck's Symphonic Variations for Piano and Orchestra, Rimsky-Korsakoff's *Capriccio Espagnole* and Milhaud's *Suite Française*.

During at least three weeks of the session chamber music instruction will be available to members of this orchestra with the chamber music faculty.

Admission to the Department V orchestra is based upon the information given in the application form and, when possible, audition.

OTHER ACTIVITIES . . . OPEN TO ALL DEPARTMENTS

IRVING FINE, JULIUS HERFORD and KATHARINE WOLFF

Lectures: A regular series of lectures is given by members of the faculty and guest lecturers on various aspects of music, often with musical illustrations by members of the student body. These lectures are under the general supervision of Mr. Copland and Mr. Julius Herford.

Harmonic Analysis, as related to musical form, a series of classes held twice a week under Irving Fine.

Solfège, under Katharine Wolff. Two classes per week are devoted to a study of elementary solfège and two classes to advanced solfège.

Forum Meetings with Mr. Copland as Moderator, are held once a week, with a panel of speakers chosen from the faculty, the student body, and guests.

Berkshire Festival Concerts: All regularly enrolled students are issued tickets to the concerts of the 1949 Berkshire Festival.

Boston Symphony Orchestra Rehearsals: Certain designated rehearsals for the Berkshire Festival concerts are open to the students of the Music Center.

General Information

Application for admission should be made on the enclosed application form. Applicants are notified of whatever auditions, interviews, or further particulars are required. Applicants for conducting, orchestra, composition and opera receive supplementary application forms requesting more detailed information. Since each department offers a full time activity students cannot be enrolled in more than one department.

Notification of acceptance or rejection of applications is sent out during the early part of May, 1949.

Registration is held at Tanglewood from Thursday, June 30, to Sunday, July 3.

Tuition: $150, including tickets for the 1949 Berkshire Festival. A registration payment of $15 is due upon notification of acceptance. The balance of the tuition, $135, is payable in advance or at the time of registration.

Age Limit: 18 years or over.

Dormitory accommodations for men and women, about 100 of each, are available. Reservation must be made through the Music Center in advance. The rate for the six-week session is $175, including two meals (breakfast and dinner) daily. The dormitory fee is payable in full in advance or at time of registration. The Music Center does not have accommodations for married couples or families. *For information on hotel and guest house accommodations other than the dormitories, please address the Berkshire Hills Conference, Pittsfield, Massachusetts.*

Lunch & Refreshments are served at the Tanglewood Cafeteria on the grounds.

Expenses for the session vary widely with the individual. Minimum expenses, including tuition, but exclusive of travel, are estimated at $375 to $400.

Private Instruction, either instrumental or vocal, is not a part of the course of study at the Music Center. Students who wish private lessons are requested to make individual arrangements with members of the faculty *after* arrival at Tanglewood.

Pianos for the use of the Berkshire Music Center are generously provided by the Baldwin Piano Company.

G. I. Bill. The Berkshire Music Center is an approved place for education under Public Laws 346 and 16, the so-called G. I. Bill of Rights. Qualified veterans may apply through the Veterans Administration for financial assistance. Applicants who intend to enroll under the G. I. Bill *must* present their Certificates of Eligibility at the time of registration.

Student Aid. Scholarships at the Berkshire Music Center are in the form of grants toward tuition from the Tanglewood Revolving Scholarship Fund, which is based upon gifts from RCA-Victor in connection with the sales

of its "Berkshire" model radio-victrolas. Recipients of Student Aid are asked to submit a statement of their intention to contribute an amount equal to their grant, without interest, to the Scholarship Fund after an unspecified period when they are in a position to do so. This statement does not constitute a legal note or claim upon the student's estate, but is intended as a serious statement of the student's willingness and expectation to make such a contribution.

Grants from the Scholarship Fund are in general limited to students of orchestral conducting (active), orchestral instruments in Departments II and IV, composition, opera, and chorus leaders in Department V. No funds are available for living expenses.

These grants are made within the limits of the funds available to the students who best satisfy the requirements of musical ability, financial need, and good character. The purpose of the grants is to enable students who would otherwise be unable to do so to attend the Music Center. Grants are not intended as prizes for musical excellence, and it is expected that students who are able to attend without financial assistance will not apply for aid.

For further information, please address

THOMAS D. PERRY, JR.

Berkshire Music Center . . . Boston Symphony Orchestra, Inc.

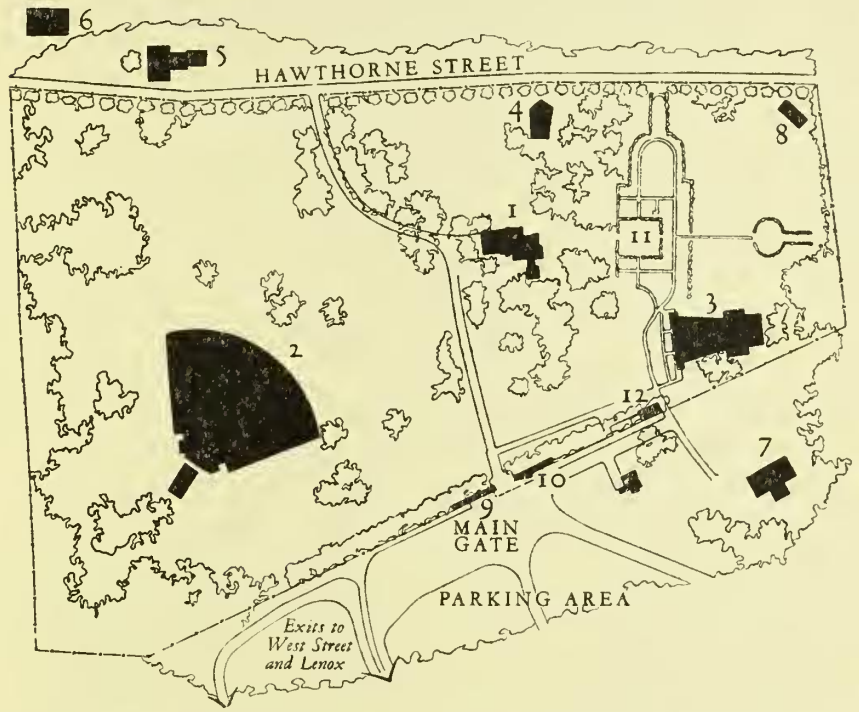
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS

(*from June 1 to August 20* — TANGLEWOOD — LENOX, MASSACHUSETTS)

The Friends of the Berkshire Music Center

is an organization of the several hundred persons who are interested in the Music Center and contribute financially to its support. Dr. Lewis Perry is National Chairman. Members of the Friends of the Berkshire Music Center are invited to many of the numerous orchestral, choral, chamber music, and operatic performances given by the Music Center. Each season there are approximately forty such performances to which admission is by invitation only.

A voluntary contribution to the support of the Music Center constitutes membership in the Friends. Contributions should be sent to the Friends of the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts (between June 1 and August 20: Tanglewood — Lenox, Massachusetts). Checks should be made payable to the Boston Symphony Orchestra, Inc.



1. Main House, the original mansion, contains the offices of administration, the library, and studios.

2. Music Shed, seating 6,000, where the Berkshire Festival concerts of the Boston Symphony Orchestra are held. The Shed was built in 1938 from the designs of Eliel Saarinen and is used by the student orchestras of the Berkshire Music Center.

3. Theatre-Concert Hall, seating 1,200, built in 1941–Eliel Saarinen, architect. It is used for the Bach and Mozart concerts of the Boston Symphony Orchestra, for chamber music concerts and the activities of the Opera Department.

4. Chamber Music Hall, seating 300, built in 1941. It is used for concerts by small chamber groups, for lectures, large classes and rehearsals.

5. Hawthorne Cottage. A replica of the house in which Hawthorne lived at Tanglewood. (The original was destroyed by fire in 1891.) This replica was completed in 1948 through the generosity of the National Federation of Music Clubs and was presented to the Berkshire Music Center.

6. The Barn has been converted to use for rehearsals of the Music Center.

7. The Garage, also used for rehearsals of the student groups.

8. Rehearsal Stage, used for student rehearsals.

9. Main Gate. Designed by the firm of Saarinen, completed in 1948. The Ticket Office, the office of the Friends of the Berkshire Music Center, and the Exhibition Room are located here.

10. Tanglewood Music Store has a stock of scores and recordings of music performed at Tanglewood, as well as books on music and material used by the students.

11. The Formal Gardens.

12. Cafeteria. Luncheon is served daily at reasonable prices for students.

Tanglewood is an estate of 210 acres given in 1936 to the Boston Symphony Orchestra by the late Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan. It was once the meeting place of Emerson, Holmes, and Melville. Nathaniel Hawthorne lived at Tanglewood for a year in 1850 and 1851, imagined his *Tanglewood Tales* and *The Wonder Book*, and wrote *The House of the Seven Gables* there.

Tanglewood extends from the northern shore of Stockbridge Bowl in the town of Stockbridge, to West Street in the town of Lenox. The Main House commands an excellent view of the southern Berkshire Hills across the Stockbridge Bowl.

The spacious grounds are at the disposal of the students. There are facilities for bathing and boating on the lake, where the Music Center maintains a clubhouse and dressing rooms. There are opportunities for riding, golf, tennis, and excellent mountain walks and drives in the vicinity. Tanglewood is open for inspection throughout the year.

1949 Berkshire Festival

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

LEONARD BERNSTEIN *and* ELEAZAR DE CARVALHO, *Guest Conductors*

Students at the Berkshire Music Center are provided with tickets for the 1949 Berkshire Festival. Those unable to attend the Music Center or whose friends or family wish to attend the Festival Concerts may apply for tickets by writing to

BERKSHIRE FESTIVAL
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS
(*after June 1* — TANGLEWOOD — LENOX, MASSACHUSETTS)
Checks should be drawn to the BOSTON SYMPHONY ORCHESTRA, INC.

The 1949 Berkshire Festival will include thirteen concerts — the customary three Series of three concerts and four extra concerts:

IN THE THEATRE-CONCERT HALL:

Saturday evening	July 16	Extra Concerts — music of Bach, Mozart, Haydn and Schubert
Sunday afternoon	July 17	
Saturday evening	July 23	
Sunday afternoon	July 24	

IN THE MUSIC SHED:

Thursday evening	July 28	SERIES A
Saturday evening	July 30	
Sunday afternoon	July 31	
Thursday evening	August 4	SERIES B
Saturday evening	August 6	
Sunday afternoon	August 7	
Thursday evening	August 11	SERIES C
Saturday evening	August 13	
Sunday afternoon	August 14	

Until June 1 tickets will be available at the following prices:

For three concerts in one series	$5, $7.50, $9, $12
Boxes, seating six	$100
For each of the extra concerts	$2.50 and $3.50

(*These prices available only to subscribers to one or more of the three series above.*)

After June 1, any remaining tickets will be available *only* at the following single concert prices . . .

Series Concerts (for each concert)	$2.50, $4, $5, $6 (Box)
For extra concerts	$3 and $4

(*All above prices include Federal Tax*)

Please do not write in this space.

Fasten small photograph here.

1949

Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

at TANGLEWOOD

Between Lenox and Stockbridge, Mass.

APPLICATION FOR ADMISSION

SCHOOL TERM: July 4 to August 14, 1949. Applications must be returned before May 2, 1949. Date: .....

NAME: ..... SEX: Male ☐, Female ☐
Last First Middle

PRESENT OR SCHOOL ADDRESS: .....

.....

PERMANENT ADDRESS: .....

.....

AGE: ..... DATE OF BIRTH: ..... PLACE OF BIRTH: .....

EDUCATION: Schools attended. Location Date of attendance Degrees or Diploma

High School .....

College .....

Graduate or professional school .....

Music School .....

Principal Music courses and Instructors in any of the above schools

Course: ..... Instructor: .....

....

....

Other music study (*specify*): .....

PRESENT OCCUPATION (*other than musical*): .....

PRESENT MUSICAL ACTIVITIES: .....

.....

Are these musical activities professional? Yes ☐, No ☐.

PREVIOUS PROFESSIONAL EXPERIENCE: .....

.....

GENERAL INFORMATION: Have you ever applied for admission before? Yes ☐, No ☐, Year .....

Have you ever been enrolled at the Music Center? Yes ☐, No ☐, Year .....

For the purpose of forming the *Festival Chorus*, please fill in the following:

My voice is: Soprano ☐, Alto ☐, Tenor ☐, Bass ☐.

Do you wish to apply for dormitory accommodations? Yes ☐, No ☐.

For a list of hotel or guest house accommodations in the Berkshire other than the dormitories, please address the BERKSHIRE HILLS CONFERENCE, PITTSFIELD, MASSACHUSETTS.

Do you intend to enroll under the G.I. Bill of Rights? Yes ☐ No ☐, Public Law 346 ☐ or 16 ☐.

If you are a veteran and eligible under the G.I. Bill, but do not intend to take advantage of it, please explain briefly: .....

.....

Students who enroll under the G.I. Bill of Rights must present their Certificates of Eligibility at the time of registration at Tanglewood.

PLEASE FILL IN REVERSE SIDE

DEPARTMENTAL: Please check the Department for which you wish to apply:

NOTE: The schedule of each Department is planned as a full-time activity; in general, students may not have active status in more than one division. All students are given the greatest possible opportunity to observe the activities of the other Departments. All students, except members of Department II and Active Singers in Department IV, are expected to take part in the Festival Chorus.

Applicants will receive supplementary application forms requesting more detailed information regarding qualifications. Applicants for active status in Departments I, II, IV and V may be asked to present themselves for auditions or interviews during the Spring of 1949. Applicants for Department III may be asked to submit scores.

DEPT. I. CONDUCTING: Orchestral Conducting, Active ☐, Auditor ☐.

Choral Conducting, Active ☐, Auditor ☐.

(Applicants for the course in Operatic Conducting and Coaching should apply under Department IV.)

DEPT. II. ORCHESTRA AND CHAMBER MUSIC: ☐

Instrument .....

DEPT. III. COMPOSITION ☐

DEPT. IV. OPERA: Opera Dramatics: ☐ (Voice:.....), Song Repertoire ☐,

Operatic Conducting and Coaching (pianists) ☐, Stage Directing ☐,

Scenic Arts ☐, Costuming ☐, Opera and Chamber Orchestra ☐.

Auditor ☐ Instrument.....

DEPT. V. CHORAL SINGING: ☐ Voice: Soprano ☐, Alto ☐, Tenor ☐, Bass ☐.

Have you ever sung in a chorus? Yes ☐, No ☐. If so, where?.....

..... Dates: .....

ORCHESTRA AND CHAMBER MUSIC ☐, Instrument.....

Please list a few of the most difficult pieces you can play, to give some indication of your technical proficiency:.....

.....

.....

ADDITIONAL ACTIVITIES (open to all students): Do you wish to join the course in Solfège? Yes ☐, No ☐.

Do you wish to join the course in Harmonic Analysis? Yes ☐, No ☐.

This form, with a small photograph of the applicant attached to the front, should be mailed as soon as possible to:

Thomas D. Perry, Jr.

BERKSHIRE MUSIC CENTER

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY HALL — BOSTON 15, MASSACHUSETTS

(*from* June 1 *to* August 20: *Tanglewood — Lenox, Massachusetts*)

General tuition is $150. A registration payment of $15 is due upon receipt of notice that the application is accepted. The balance of the tuition is payable on or before the day of registration.

PLEASE FILL IN THE REVERSE SIDE